

# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

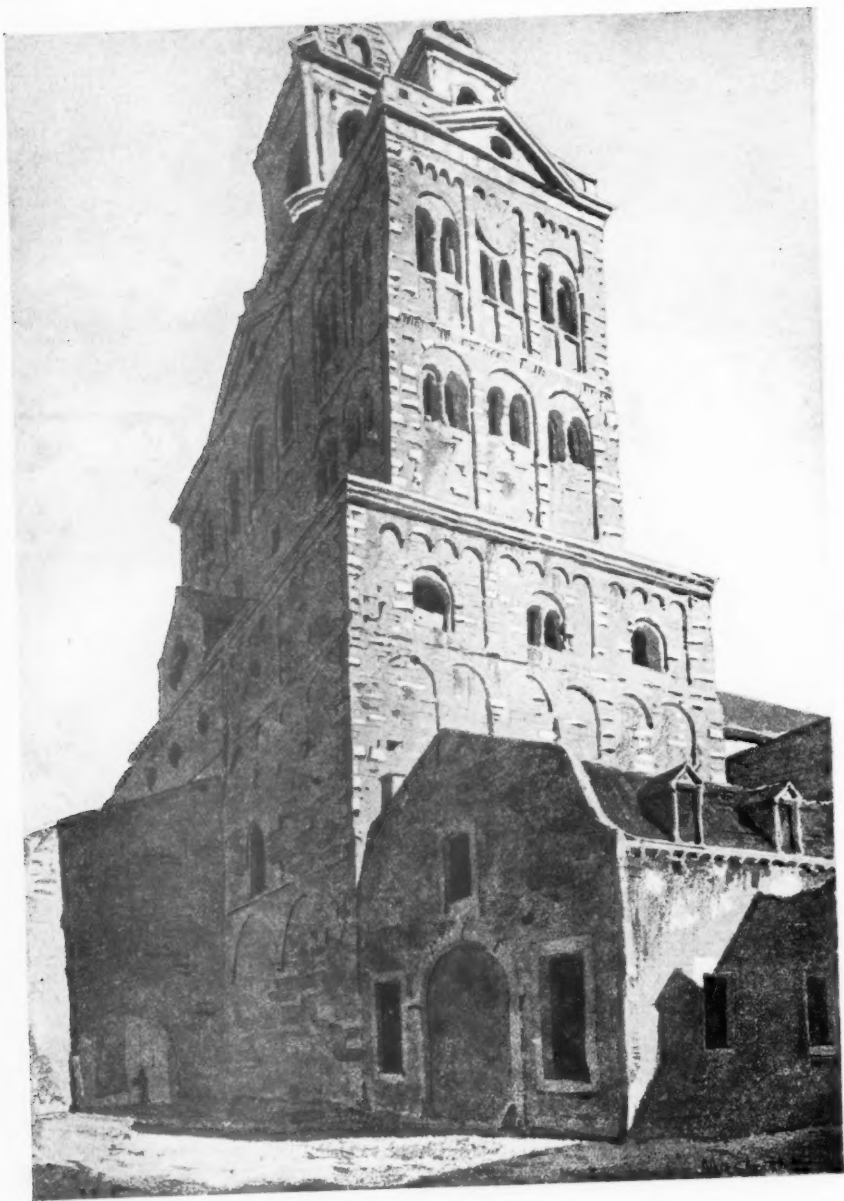
THIRD SERIES

VOL. 41. No. 6

27 JANUARY 1934

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WEST FRONT, ST. SERVAIS CATHEDRAL, MAASTRICHT  
From a Sepia Drawing by Phené Spiers, recently presented  
to the R.I.B.A. Library

# JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

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## Journal

### THE CHILDREN'S LECTURES

The three lectures to children which Mr. Jarrett gave in the Institute after Christmas attracted the large and enthusiastic audience that the experience of past years had led us to expect. Over 800 applications for tickets were received, many coming from schools who had hoped to be able to send whole parties of 20 or more, but since the meeting room can only hold between three and four hundred, it was only possible to satisfy about half the demand. At his first lecture Mr. Jarrett asked all those who had come last year to hold up their hands, and it was found that about a third of his audience had already sampled the lectures once and had returned for more; a very clear sign of their popularity.

### THE PUBLIC LECTURES

In about three weeks the series of public lectures for "grown-up" will start with a lecture by Mr. W. R. Davidge on "Traffic." The whole series consists of six lectures by members of the Institute on "Modern Influences on London Architecture," and has been designed as a deliberate extension and reinforcement of the series given last year, when particular types of buildings, and one typical London street were discussed more or less descriptively. This year, on the assumption that as every year passes the audience becomes capable of going more deeply into the essentials of architecture, the approach to each type of building is not being made directly but by consideration of the external influences formative of architecture. It is proper that the introductory lecture should deal with the most essential formative influence of all in the making of a city—the need for traffic ways and other town-planning issues. The subsequent lectures will show how contemporary life, by the demands it makes for home life and temporary sojourn in hotels and for pleasure in theatres and cinemas and shopping facilities and the peculiar demands of a twentieth-century Sunday, each affect the whole form and essence of the building made to satisfy those wants. The lectures, we would remind members, are not for them but for laymen whom we hope they will

encourage to come. Any member who asks will be sent leaflets which he can distribute to his lay friends.

The subjects and dates of the six lectures, which, incidentally, are free and illustrated by slides, are as follows. Six one-hour lectures on modern influences on London architecture:—

- (1) 14 February, "Traffic," by Mr. W. R. Davidge [F.].
- (2) 21 February, "Home," by Mr. E. B. Maufe [F.].
- (3) 27 February, "Hotel," by Mr. A. J. Davis, A.R.A. [F.].
- (4) 7 March, "Pleasure," by Mr. G. G. Wornum [F.].
- (5) 14 March, "Shopping," by Mr. E. Maxwell Fry [A.].
- (6) 21 March, "Sunday," by the Hon. H. A. Pakington [F.].

Lectures are at 6 p.m. each evening.

### THE NEW R.I.B.A. BUILDING

The building of the new R.I.B.A. premises in Portland Place is now sufficiently far advanced for a good idea to be obtained of its qualities and size and to make us realise how near is the fulfilment of all our liveliest anticipations. The steelwork has reached the roof, all the floors are in position and the stone facing has crept more than half-way up the Portland Place and Weymouth Street façades. It is hoped that the building may be completed early in October so that the opening ceremonies can be combined with the centenary conference.

### SOCIAL EVENTS AT THE R.I.B.A.

The second concert to be organised by the R.I.B.A. Social Committee will take place on Monday, 19 February. Tickets, price 2s. 6d. each, can be obtained from the Secretary of the Social Committee, c/o The R.I.B.A. Light refreshments will be served. The programme, which is not yet settled in all its details, will be as follows:—

1. QUARTET in D major for flute and strings *Mozart*  
URSULA WATERHOUSE AND STRING QUARTET.

2. DUETS (a) "Vo Cercando" *D'Asorga* (1680-c. 1750)  
(with string quartet)  
(b) "Hark From My Tree" . . . *Purcell*  
(with 2 flutes and 2 violins)

BETTY ANDREAE, ANNE HUXLEY, URSULA WATERHOUSE,  
GILBERT INGLEDIELD AND STRING QUARTET.

3. SONGS.

LEWIS WATSON.

4. TRIO in D minor for flute, oboe and piano  
*J. B. Locillet* (1653-1728)  
URSULA WATERHOUSE, ELIZABETH KITSON  
AND DERIC HETLEY.

Interval

5. SOLOS (a) "L'Embarquement pour Cythère"  
*René Chausavel*  
(b) "Au Bord de l'Eau" . . . *Fauré*  
(with flute obligato)

6. QUARTET . . .

7. SONGS.

LEWIS WATSON.

8. DUETS (a) "Spring" . . . *Armstrong Gibbs*  
(b) "Dirge for Fidele" . . . *Vaughan Williams*  
(c) "Bells" . . . *Herbert Howells*  
(d) "A-tishoo" . . . *Armstrong Gibbs*  
BETTY ANDREAE AND ANNE HUXLEY.

The second dance organised by the R.I.B.A. Dance Club by arrangement with the Social Committee will take place in the Institute on Friday, 2 February. About two hundred members and their guests came to the first dance of the Club which was held on 15 December. The next dance is certain to equal and possibly to excel the first, which was in every way accounted an unqualified success. We understand that members who have not subscribed for the whole series of three dances can obtain tickets for the remaining two dances at 5s. each.

#### THE LIBRARY

The frontispiece to the JOURNAL this week is one of 29 very fine drawings by Phené Spiers which have recently been presented to the Library by his brother and nephew, Mr. A. H. Spiers and Mr. H. F. Spiers. The gift is of particular personal interest, because Phené Spiers always took great interest in the R.I.B.A. Library, being the chairman of the Literature Standing Committee continuously (before the present two-year rule came into

force) from 1901 to 1911, and before he became chairman he had sat on the Committee either as vice-chairman or as an ordinary member for ten years, a record of service which we believe has never been beaten. He was also among the last members of the old Library Management Committee before its functions were merged into those of the Literature Committee in 1892. Phené Spiers must have been one of the most widely travelled architects of his day, and wherever he went he drew not only the small thumbnail sketches that are so often the best that a travelling architect can manage to produce in the limited time of a hasty tour, but living in an age before travel and rush became one and the same thing, could produce numberless large finished drawings such as those we now have in our collection. The R.I.B.A. Library previously possessed only some of his measured drawings, including those made for two of his best-known books, *Architecture East and West* and *The Orders of Architecture*.

#### THE PUBLIC RELATIONS COMMITTEE

We wish to call attention to the note printed on page 314 describing the work of the Public Relations Committee. This committee, as most members will recollect, was established early this Session in response to a clear demand from all classes of members for a body whose definite function it would be to study and improve the relations of the profession to the world at large. No sooner was the committee established than it found itself faced with a programme of work without any visible limit; consequently one of its first tasks has been to make a careful survey of the problems before it and to decentralise the committee into a number of special sub-committees. The activities of the committee are of vital interest to every member of the Institute, and we hope that every member will give them his sympathetic interest and support.

#### SLADE LECTURES AT OXFORD

Mr. H. S. Goodhart-Rendel, Slade Professor of Art at Oxford, is giving a series of lectures on "English Architecture since the Regency" in Oxford this term. The titles of the lectures are *The Georgian Epilogue*, *Victorian Beginnings*, *The Full Flood*, *The Reformers*, *Bric-a-Brac*, and *The Morning After*.

The lectures will be given on Wednesdays 17 and 31 January, 14, 21 and 28 February, and 7 March, in the Ashmolean Museum at 5 p.m.

#### MR. WILLIAM SCORER

We regret to announce the death of Mr. William Scorer [A.], the oldest in years of the R.I.B.A. staff. Mr. Scorer, who kept his ninetieth birthday shortly before Christmas, was at work in the Institute until a week before his death last Monday. He first came to the R.I.B.A. during the war to assist in clerical work, having previously been in practice as an architect in Lincoln, where for a time he was diocesan architect.





## AN ADDRESS TO STUDENTS

*READ BY THE PRESIDENT, SIR GILES GILBERT SCOTT, R.A.,*

BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS, ON MONDAY, 22 JANUARY 1934

I CANNOT help thinking that in these days we all talk too much. Architecture and the Arts generally come in for more than their share, and in this spate of words we become self-conscious and introspective; we think and reason and apply formulas, and sometimes we only apply formulas and omit the thinking. There seems, for instance, a great tendency for students to seize on a new idea used by some popular practitioner, and, without thinking, run it to death and use it on every possible occasion, regardless of its suitability.

In these days of excellent architectural schools, staffed by learned professors, it seems to me that you students must be continually hearing so much good advice that you are likely to get tired of it.

Architecture is a highly technical art and the number of technical subjects that should be mastered by the perfect architect are so numerous that one individual can hardly be expected to excel in all; there must be a certain amount of specialisation, and in the midst of acquiring this vast assortment of technical

knowledge, it becomes increasingly difficult to be or remain an artist. The technical side of an art can be advantageously talked about and knowledge imparted by means of words, but when you have learnt all that can be conveyed by others, you are still without the means of achieving anything of real value unless you have that vital spark of individual artistry that is born in a man and cannot be learnt or acquired. Technical accomplishment will enable you to practise, but can you achieve with this alone any real greatness? "No, Sir, not without that certain thing." The names that will last and go down to posterity are only of those who have imparted to their work the lasting quality of fine artistry.

This quality cannot be taught by words, and I am under no illusion that anything I say to-night is going to make any one of you in the slightest degree a finer artist; that lies in yourselves and yourselves alone. There are, I know, many students who greatly desire to learn some formula, some rule of thumb that will save the mental effort of creative imagination; unfor-

tunately it is not possible to get labour-saving "tips" in Art. Immediately one starts applying rules and formulas, then spontaneity and feeling are lost, and instead of artists we become scientists.

However, I do not propose to-night to indulge in any vague highbrow theories of Art, but merely to take one or two subjects at random and discuss them.

First, I am going to take the simplest but one of the most important of architectural components—a plain wall. This sounds elementary, yet I wonder how many of you could direct the building of a beautiful plain wall; curiously enough the number of practising architects who could do this is limited, yet a building with beautiful walling is a long way to being a beautiful building. The modern tendency is to build walls of smooth, shiny and brittle materials, with as fine a machine finish as possible; but with all the so-called new materials at our disposal, it is still difficult to find an external facing material which will stand up to climatic conditions as well as the old materials such as brick and stone.

It is common to condemn the casing up of a steel-framed building in brick or stone, because steel-framing is a modern invention and bricks and stone are not, yet when you come to think this out and run through all the possible new materials known to us at present, it is found that they all seem to have some defect which, even if not apparent at first, eventually develops in the course of a few years. The problem is to construct a weatherproof skin that will protect the steel and keep out wet, heat and cold, and stand up to climatic conditions over a long period of time. Large areas of unjointed material, especially if hard and brittle, will not stand up to expansion and contraction under the heat and cold of summer and winter, and there is an exasperating tendency for synthetic and monolithic materials to crack and craze and weather badly.

Architectural design in recent years has been developed largely on the assumption that reinforced concrete is a suitable material for external wall surfaces, and modern design is consequently monolithic in character; reinforced concrete is indeed the source from which has sprung modern architecture; it is, however, a material more suited for beams, columns, floors and internal trusses than for large areas of external walling, for which purpose it is not satisfactory; as a result we find that there is a tendency to build walls of brick and to rely on white cement rendering to restore the monolithic appearance of the walling. This plain smooth white surface is not a very interesting type of walling, and its constant use in modernist houses which are built of

brick but designed in a manner to give the appearance of an all-concrete building, seems to me a bit of a fake. I would advocate the use of a more interesting and beautiful walling in this type of house and a frank recognition of the materials employed. Modern architecture has at present a limited vocabulary and must rely a great deal on its materials, and if external walling is largely restricted to concrete, or what looks like concrete, it leads to monotony, and this is a danger that is already threatening modern work. I recently saw some photographs of a modernist house in course of erection. The walls were of brick and the cantilevers, lintels and posts of reinforced concrete, a sane and logical use of different materials, their employment being restricted to those portions of the construction for which they were best suited; the building looked more interesting and far better in appearance before the whole was plastered and whitened; this certainly made it look more like an all-concrete house, which it wasn't, but it also transformed it from an interesting house with, as far as one could judge from photographs, considerable possibilities of beauty, into the ordinary white box type of concrete house with ribbon windows, with which we are all getting a trifle bored.

Even if concrete were a suitable material for large surfaces, it has in its natural state no beauty either of colour or texture, and it weathers badly, getting uglier and uglier instead of more beautiful. Chiselling or bush hammering, combined with a good coloured aggregate, greatly improves it, but as a material for large wall areas, it is unsatisfactory both from a practical and æsthetic point of view.

Brick and stone walls are capable of a great variety of treatment. I should like to see a competition among students for building a plain brick wall. If of brick, let them choose the colour, size, texture and bond of the brick and decide upon the width, colour, texture and treatment of the joints, and they would then learn not only the extraordinary variety of effects that are possible, but how the colours of bricks change with different kinds of joints, and how difficult it is to judge the effect of walling from a few sample bricks in one's hand.

If brick walls are capable of a great variety of effects, stone walls are not inferior in this respect, for in addition to varieties of colour and texture, the sizes and proportions of the stones, together with the bond and type of joints, all greatly affect the appearance and character of the wall.

Until a better walling material is discovered, I should like to see a greater use of rough brick or coursed rubble stone walling in country houses

designed in the modernist manner. This would blend in with the earth, fields and trees of the English countryside far better than the staring white usually adopted, and would honestly show the material of which the walls are built.

Rural and urban characteristics should be distinguished. I fear the majority of architects are incorrigible urbanites: we live in cities, we are trained in cities and most of our work is in cities. True, we like to get into the country for our holidays and for a brief spell shake off our exotic town conditions and get back nearer to nature, but in spite of this we are intensely urban-minded. Mass housing, cinemas, shops, factories, steel, reinforced concrete and glass, these form the architectural horizon of most of us, but the fact has got to be faced that buildings in the country with trees, fields and mother earth require a different technique to buildings in a city street, and the most marked difference lies in the treatment of the plain wall surfaces.

I think the surprising inability of many to direct the building of good walling is due to what I might describe as a paper mentality; students are particularly apt to develop this from lack of contact with actual building operations; drawings should be only a means to an end, but to a student, with no chance of seeing his designs carried out, the drawing is the end, and it is not surprising that he is far more enthusiastic about the effect he is getting on paper than what the building would look like in execution—he knows it never will be executed, so why worry? Slick draughtsmanship and pretty patterns on paper, either of plan or elevation, make a more direct appeal to the student; actually this paper aspect is unimportant; what really matters is how the building is going to look in execution. It should always look better in execution than it does on paper, yet the opposite is more often the case. As one gets older and sees one's designs carried out, one concentrates on what the building is actually going to look like, visualising it in three dimensions and seeing it with its surroundings of buildings, trees or fields, and in this mental vision the colour and texture of the walling occupies not an unimportant place. So I would exhort you to study this elemental but neglected subject, and before you start in actual practice do learn how to build a beautiful plain wall.

In discussing this matter of walling, I have touched upon the modern enthusiasm for concrete. There is no doubt that when an idea like this gets started it is blindly taken up by many without further thinking. You see here the blind application of the formula. Concrete, metal, glass and plywood are the "big

four" of modern architecture, and no building can be really the last word without a very liberal use of these, but unthinking use of these materials for purposes for which they are unsuited—glass walls, glass and stone furniture, and stunts of this kind—should be carefully guarded against. It is not enough to be novel and in the fashion; just use common sense and refuse to be stampeded by stunts. We live in a rather cheap and shoddy age which greatly appreciates exaggeration—this has such kick and snap—but much as I appreciate some of the best qualities of modern work, such as its simplicity and freshness, I find a good deal of humbug talked by many whose enthusiasm outruns their common sense. Just refuse to be stampeded; and although we live in an age of exaggeration and over-emphasis, which is of course a symptom of vulgarity, we must fight against it, even at the risk of being accused of advocating compromise.

It is, for instance, considered essential that a building should have a very large area of glass, regardless of whether it needs it or not. Some buildings require all the glass it is possible to give them, but it must be recognised that it is possible to have too much window as well as too little. A large area of window tends to make the interior cold in winter and hot in summer. In this matter of fenestration do not use a lot of glass merely because it makes your building look modern; use just as much as is necessary for the job, no more, no less. I think the tendency in the past has been to use too little glass area, but the inclination now is to use too much for the sake of obtaining a striking effect outside.

This same desire for striking effects leads to an exaggerated emphasis of verticals or horizontals; a modern building is either all verticals or all horizontals. The architecture of the past did not, as a general rule, put such an emphasis on one or the other, there was greater subtlety; true the classic style may be said to be a horizontal style, as the Gothic might be styled a vertical one, but consider for a moment these two styles. First, the horizontal classic; although this has its cornices casting a strong horizontal shadow, it has, nevertheless, under this horizontal the verticals of the columns and pilasters; both horizontal and verticals are used in association, but the verticals stop when they come up against the horizontals; these latter in fact have the right of way and the verticals must give way to them. But in Gothic the opposite is the case; here the verticals dominate and have the right of way and the horizontals are subordinate; on meeting a vertical they stop, and start again on the other side of it. Now I would like

you to observe that though one or the other may dominate when they come up against one another, yet both are employed on the same building in a much more balanced proportion than is usual in modern buildings.

At the moment, the strong horizontal is so much the vogue that the poor vertical must, if possible, be abolished altogether; unfortunately, verticals are very functional and refuse to be abolished, but they must be hidden away and camouflaged or cut down to a minimum.

When you come to think of it, this juxtaposition of vertical with horizontal is a very large issue in architectural design, and it is interesting to examine this modern tendency for extreme expression—either extreme horizontality or extreme verticality. I confess to a liking for emphasis one way or the other myself, but I cannot help thinking that the love of extreme emphasis is a form of vulgarity from which we all find it difficult to escape. I know modern conditions seem to demand extremism and I shall be accused of advocating compromise if I condemn extreme expression, but vulgarity is to my mind one of the outstanding characteristics of our times, and is largely due to a new-born democracy confronted with intense competitive conditions. The restraining influence of fine tradition and breeding is at present slight, and it is found difficult to withstand the temptation of shouting loud and long in order to attract attention. It is not a bad question to ask yourselves when you have completed a design: "Does it look like the work of a gentleman?" and, shall we say, "an English gentleman." I fancy this does not sound very popular, for an English gentleman can be terribly dull, especially when compared with a foreign gentleman, and a real vulgarian is much more amusing and interesting than either!

My remarks, I fear, might lead you to think that I am pessimistic about modern tendencies. I am very far from this; indeed, I am an enthusiastic optimist, especially as regards the prospects of architecture, but I want to see the modern movement freed from a lot of journalese humbug and what is vulgarly called "eyewash." Architects are steadily gaining a position in national life, and they are achieving this by getting to grips with modern problems and endeavouring to solve them in a modern way. We have in fact come off our perch and are endeavouring to be efficient and practical as well as artistic; I should like to see the profession increase its reputation for being practical, and some of these functional arguments that sound so plausible and are intended to show how practical and efficient we have now be-

come do not bear a very close examination and do a lot of harm to our reputation for being practical men of common sense. The problems we must now take up are social as well as architectural; as a profession we see grand opportunities of rendering services to the community that no other profession is qualified to undertake. Modern civilisation has in the past been too concerned with the materialistic side of life to bother much about amenities and the art of living happily, but it is now recognised that merely to maintain life is not enough, and it is also as much a necessity that life should be worth maintaining. It is this changing national outlook that will give architects their opportunity to render great services to the community, and it looks as though you young men will have greater opportunities than your predecessors for getting some sort of order out of chaos, eliminating muddle, and improving the conditions of life generally.

To do this, you must inspire confidence and command respect by showing yourselves to possess not only artistic ability, but also sound judgment, common sense and broad vision. Architects should be the planners not only of buildings but of many other matters affecting the amenities of modern life. Town planning, with all that this involves—housing, abolition of slums, siting and design of factories, aerodromes, railways and transport, trolley buses in Bedford Square—all this sort of thing needs planning and you must be the planners. Architects are in a unique position; they are by their training equipped to take the requirements of many, co-ordinate them, and embody them in a complete and harmonious unit. This develops, or should develop, a broad outlook and a big vision, enabling in fact a bird's eye view to be obtained of the problem in hand. In this respect, an architect's training gives him an advantage over those who by the very nature of their training are apt to develop a precise, exact, but small and narrow outlook. It is my anxiety that you should win the respect and confidence of the public, so that you may be called in and given many opportunities for improving conditions of modern life, which has led me to criticise some modern tendencies that it seems to me detract from rather than enhance our reputation for common sense; there will, I know, be great scope for your services, and I am sure you will rise to the occasion, inspire confidence and achieve great results.

I think, having started my address with the building of a plain wall and having arrived at national planning and social services, I may be said to have covered sufficient ground for one evening, and I will now conclude.



## Vote of Thanks

Major HARRY BARNES [F.]: Ladies and gentlemen, There has been placed upon me the very great privilege and very onerous responsibility of moving a vote of thanks to one of the most distinguished architects who have ever occupied the Presidential Chair of the Royal Institute of British Architects. When I received the request to do this I felt very much like the man leaning over the death-bed of his wife listening to her dying request: "John, on the day of the funeral I want you to ride in the same coach with my mother." He said: "I will do it, Maggie, but you have spoiled the day for me." The only consolation I have is that I may help to spoil the evening for you.

I rise to this duty with the opening words of the President ringing in my ears: "To-day we talk too much," and for your consolation I may tell you that a limit of five minutes has been put upon me. Some of my near neighbours suggest that I need not take as long, that three minutes would be enough. That is rather tantalising, in view of the range of the address, which I think we shall agree with the President is very considerable. But after all, you know, if in practice your range is from a telephone box to a cathedral, in precept you may be entitled to an equally wide area. The President's Address has opened up a very wide field of discussion, on some very entertaining subjects. For example, what about a symposium on "The Place of Vulgarly in English Architecture"? After all, if architecture is to reflect life there is plenty of vulgarity in life. I do not profess to be able to offer an opinion on the subject, I am not an expert on it; the only recognised expert in English life on the subject is, I understand, Mr. George Robey!

The President, I gather from his Address, is not altogether uninterested in wireless; and, if he would agree, the B.B.C. might put on its programme an interesting chat between him and Mr. Robey on that subject.

Then there was that extraordinarily interesting glimpse he gave us into the sort of conflicts which exist in architecture. I remember hearing, in my young days, something about "the battle of the Styles," and it is clear that architecture is a battlefield; there is a conflict between the wall and the window, between the arch and the buttress; and I wish some of the historians of architecture, of which we have so many able ones, would give us a book on the subject, forget about the Styles and the Orders, and show us architecture in that aspect, particularly in the opposition of verticals and horizontals. When one remembers that in the balanced intersection of those two things, the vertical and the horizontal, we have the great symbol of our religious faith, one wonders whether

a great architect would not require to be a mystic as well as an artist.

Particularly I was struck by the suggestion at the end of the address on the immense field there is open to the young architect, be the architect man or woman, in the great development of the idea of a planned and better national life. On that, one wonders whether it would not be a good thing rather to widen the curriculum of our schools. If, after all, our business as architects is to clothe human functions in their most material and permanent garments, ought we not to be trained, as architects, in some of the great industrial processes and civic activities of modern life? All these things open up a fascinating field for our discussion. But I am sure my five minutes' allowance is gone, and I am standing between you and an almost unique event, for the seconder of this motion is a client of our President. We are actually having a client from a distance saying a few good words about his architect. That is so novel an event that I ought not longer to stand between you and it. As mover of this vote of thanks I call upon the seconder of it.

Mr. G. H. A. WILSON, M.A., Master of Clare College, Cambridge: Mr. President, ladies and gentlemen, It is a great privilege to me, not only to be invited to the dinner this evening which we have all enjoyed so much, but also to be asked to second the vote of thanks to your President, which I do with very great pleasure.

The mover of the vote of thanks can speak to you with all the knowledge of architecture of a leading member of your profession, but I am here as one who knows nothing, or at least a little only, of architecture, yet as one who owes to Sir Giles at Cambridge something of which we are very proud. He was responsible for the design of what we call our Memorial Court at Clare, and I think I can say, without exaggeration, that everyone in Cambridge agrees it is one of the finest modern pieces of work in college building which has been done in our generation. And we owe to Sir Giles, also, the design of the great University Library which is only now being built, and upon which, in consequence, it is impossible at this stage to form a complete judgment. But here again we feel, in Cambridge, a great debt of gratitude to Sir Giles for the way he has dealt with such a very difficult and noble problem. His name will go down to generations of Cambridge men as that of the man who designed that great University Library.

I listened with the greatest interest to the Address of your President, and I could not help thinking of an illustration of one of his remarks, on the way in which

materials may grow uglier and uglier as time goes on. I do not know how many years ago it is that stucco was first used as an architectural feature, but there are some dreadful examples of its use in Cambridge. There is the great Court of Trinity, the East side of which is covered with stucco, and it looks uglier and uglier every day; but I am glad to say that the Authorities at Trinity College have boldly removed the stucco from the great gate and have revealed its fine brickwork; it is a most successful restoration of what must have existed in the past. We hope that they will go yet further and take the stucco away from the remainder of that side of the Court, and so reveal what was at first intended.

I cannot help making the appeal that, when you architects have to deal with a great University's buildings, you will deal gently with them. We have had some terrible examples of architecture which have not been

successful—I will not refer to them by name—and it is to you young men and women that this appeal may well be directed.

In conclusion I would now like to second, very heartily, the vote of thanks to your President for his admirable address this evening.

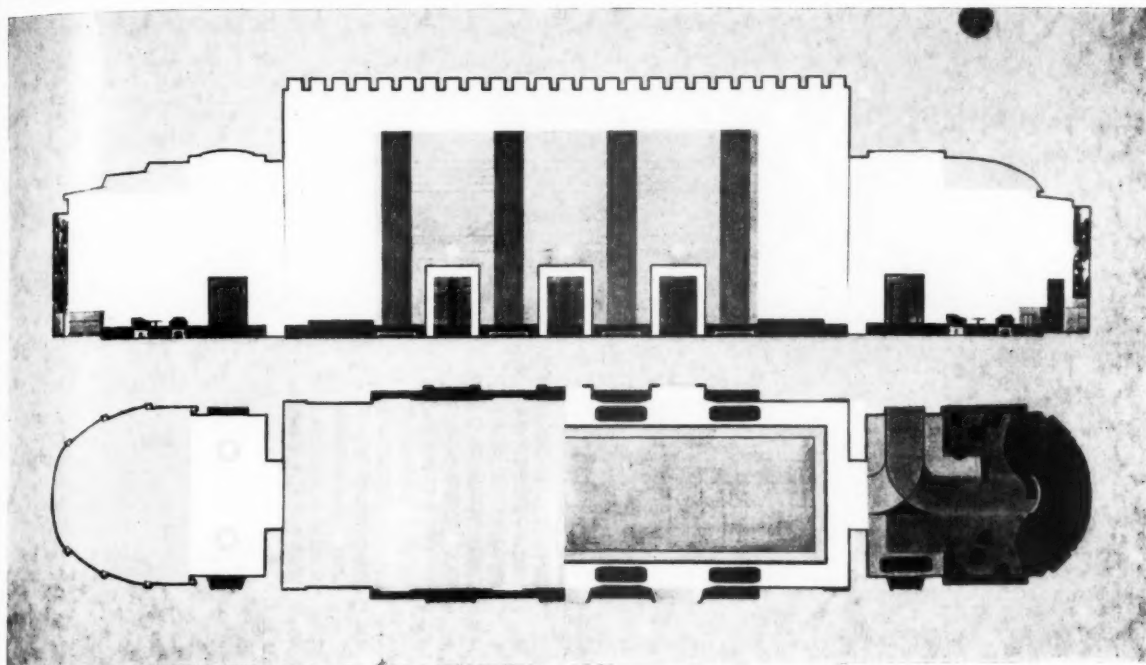
The PRESIDENT: I thank Major Barnes and Mr. Wilson for the very kind words they said about me tonight. I do not feel that I deserve all they have said, but I have no wish to take up your time further, and ask you to allow me to say "Thank you" to them, and to you for the way in which you have received this resolution.

*The President then presented the Medals and Prizes awarded by the Council for 1933. The list of prizewinners is given in full in the "Award" published on page 296.*



THE CITY AND CASTLE OF KILKENNY, 1699. By Francis Place, 1647-1728  
Lent by J. Maher, Dublin, to the Exhibition of British Art





THE OWEN JONES PRIZE DRAWING. The Foyer of a National Opera House

By A. E. Gordon [Student]

## Review of Work Submitted for the Prizes and Studentships

BY G. GREY WORNUM, F.R.I.B.A.

READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 8 JANUARY 1934

THE PRESIDENT, SIR GILES GILBERT SCOTT, R.A., IN THE CHAIR

### INTRODUCTION

To-night I have to review a very honourable and very valuable award of prizes, and give some explanation as to the choice of the Juries concerned, but I feel that the rôle of critic in which I am cast is a somewhat difficult one, both for the critic and his audience.

The Competitors would, no doubt, appreciate individual mention of each of their designs, even if in unflattering terms, but no orator, however entertaining, could prevent boredom creeping over his audience during the process.

The critic is attached as a kind of Press reporter to the various juries of the Prize Committee, and it is a pleasant task, I imagine, if he is solely the bearer of good news to his audience, which requires few qualifications. If, as on the present occasion, and as probably on all former occasions, he has to put over what we call in these post-

war days "a bit of a strafe," his job is not so enviable, and that presumably is why it has been laid down that he can do it once, and never again.

The prizes group themselves into a Study in Architecture of *to-day*, for the Soane, and Bossom; Studies in Architecture of *yesterday*, for the Tite, the Neal Bursary, the Measured Drawings Prize, and the Essay Prize; a Study in Decoration for the Owen Jones; and a Study in Construction for the Grissell, which, as I am sure you will agree, make a very fine array, and a wide choice.

I begin my review with the Soane.

This is really the most difficult part of my task. I cannot be just a newspaper reporter. The Jury were quite frankly disappointed. One after another told me "Roast them," "Give them Hell"; in fact, one member

used a very vulgar and graphic word; he said the designs were just "Lousy." It is my difficult duty to break the

news gently to the audience, and try and find kindly and scholastic words by which to convey the Jury's views.

### THE CRITICISM OF THE WORK SUBMITTED

SOANE MEDALLION AND £150

The subject was an international temple of religion at Geneva, and the site chosen was the original site allocated for the Palace of the League of Nations. It reads as a very grand and imaginative subject, but in defence of the designs submitted one might say that the subject was slightly unreal; and possibly as a result, the response to it was 22 designs, as against 28 designs for the Victory Scholarship last year. I feel it was asking for some new kind of formula that could serve the purpose of international religion. Competitors, warned of the subject in general terms before sitting *en loge*, have most of them gone to the modern continental churches for inspiration. They have used tapering plans, with segmentally planned seating, and roof trusses—they have grouped these, in many cases, as factory buildings, or to one side of a court, and given them the character of a parish church. Where the Pantheon type has been adopted, its handling has been terribly travestied. Vertical buttresses, and windows against heavily battered walls, and in one case, an undisguised gasholder, have been submitted. Where more suitable architectural forms have been suggested, hopeless faults in scale appear, apart from evidence of bad scholarship.

Most of the layout schemes embody bad pockets that require no *beaux-arts* training to see their weakness. The draftsmanship is not of a high standard either, to mitigate the Jury's disappointment.

These designs, in the opinion of the Jury and myself, point to an actual menace to the healthy growth of modernism in Architecture. It makes one realise that modernism is not a young man's job, but belongs to middle age, or even older. In Sweden, France, Austria, Holland, Germany, one can point to men in middle age who are, or have been, the best pioneers. A sound training in the classic proves itself essential before traditions can be flung aside and a worthy substitute evolved.

Despite its simple character, so-called modern architecture is one of the hardest things in the world to do well. In fact, one begins to question whether any completely satisfying examples of the modern architecture of our day yet exist. An American architect I know recently spent two years wandering round Europe and America, in search of really fine examples as the subject matter for a critical book on the subject. His labours at the end left him convinced that there were only three buildings in the world which constituted a definitely Classic standard for the modern style. Two of them were by Erich Mendelsohn: his house, and the Schocken store at Chemnitz. The third building was the Van Nella factory at Rotterdam, by Brinkman and van der Vlugt.

Modern architecture is not dependent on formula,

but on fundamental thought. The latter, apart from divine gift, can only be achieved by studying of fundamentals, the classic, not so much in the minor details, which have so confused the issue with past generations, but by constant analytical study. This system of study has in recent years, I believe, been greatly encouraged in the schools. But just as the past generations got led astray by their interest in historical detail, the modern generation appear to be waylaid by hysterical detail—the all-horizontal window, the all-vertical window, the parabolic concrete trusses, the cantilevered storey, and the hairpin bend. In fact, a new Ruskin is wanted to write on "The Seven Vamps of Architecture." One of these vamps might be Mae West, the cinema star, who has defined a curve as "the loveliest line between two points."

I am prepared to believe with the youngest of the students that there is a new world of form and expression round the corner, which has yet to be explored and mastered. But let us not travel to it unarmed and unprepared. The present lines of exploration have failed in innumerable cases. The large glass window formula has already been found impracticable in Germany on account of temperature troubles. Some of the modern cantilever construction is grossly extravagant and difficult in execution, and the materials of this modern form of expressionism often lose both their attractiveness and goodness in the shortest of time.

Do not lose your dreams; keep this modernism as a high goal, but preserve it from ridicule and from travesty, for, in its purest form, it is a spiritual thing, and can help the world.

Having broken the news gently as to what the Jury think of this year's Soane, you may now wonder why any prize has been awarded this year. It was felt that this great scholarship was given to afford opportunity of study in architecture, rather than to produce great masterpieces from the candidates in competition.

"*Spirito*" (Figs. 6-8) was, in consequence, selected as being the most worthy candidate for this great opportunity for travel and study. I do not want to belittle his success; I congratulate him warmly; but he must realise the great and honourable record of the Soane winners before him. I suppose he has seen few winning designs from the past, and many of us here can recall the inspiration and enthusiasm they aroused in our younger days.

I would that the portrait of Sir John Soane, which hangs in Mr. MacAlister's room, were not hidden from view. It is an inspiration in itself—the fine sensitive face with its vitality and scholarship. It will, I hope, be better placed in our new building.

I have referred to the chief faults of the designs sub-

mitted, and I will now refer to one or two in detail:—  
 “*Saphorin*” has a temple with a good preacher’s pulpit, and a monumental interest, but the twin towers are sadly out of scale, and there is bad access to the parvis, which has to accommodate 5,000 people.

“*Hoger*” had a better *esquisse* than his final scheme shows on his design. The building is too much of the exhibition type. His draftsmanship, however, is very striking.

“*Corinthian*” submits a circular scheme with a good parvis, but bad pockets in the layout. The rostrum is badly placed, since it is not against a wall, and the staircase buttress and window lines against the dome walls are very unsatisfactory.

“*Kuawai*” shows a processional way through his building, which mounts upstairs to enter the temple. This is an imaginative feature, but badly carried out, since there is hardly any head room. This scheme generally tends towards the vulgar.

“*Tony*” also adopts the processional way through the building, and his head room is again bad, and this scheme suffers generally from bad scale, though the general layout is fairly good.

“*Towzy*” has very much modelled his scheme on Lutyens’s Liverpool Cathedral, but has completely obscured his dome with towers. His original *esquisse* was a better scheme, and he has departed from it rather considerably.

“*Voltaire*” submitted a scheme pivoted on an enormous octagonal open tower. The feature in itself has imagination, but is quite divorced from the rest of his composition.

“*Tuba*” and “*Zoroaster*” each submitted a scheme of the parish church type.

“*Jungent*” has an octagonal plan with bad pockets in the layout. His interior is in bad taste.

“*Morpheus*” and “*Nomel*” each submitted wedge-shaped plans, the former with a very bad perspective, and the latter with a bad tower.

#### THE TITE PRIZE

The results of the Tite Prize cannot be considered very satisfactory, but I think this is partly due to the subject chosen.

The subject was “A walled garden at the rear of a large London House,” but the measurements for this garden were given as 45 feet by 80 feet, a very small space in which to plant a little bit of Italy.

The majority of the designs suffer from too much cutting up of the space, and too small a scale for the various Italian features.

The award has been given to “*Nektia*” (Figs. 9–11), who has submitted a good set of drawings, and a simple design. The box garden is too small in scale, and the stairs are altogether too cramped. The dies against the wall are not necessary. The charm of this garden would very much depend upon whether the hedges would grow or not.

“*Susie*” (Fig. 15) submits a good plan, but his sculpture and ornament shows very little feeling. One of the merits of his plan is the use of an iron balustrade to the terrace steps, which is suitable to the size and character of a London garden. It is not probable that the high hedges would grow against the wall as he has shown them.

“*Pepperopo*” (Figs. 12, 13) has submitted some attractive drawings, and his design is in the Austrian Baroque style. He has, however, completely deceived himself over scale, and he has not borne in mind sufficiently the subject set, namely, a London garden.

An interesting design in the English style has been submitted by “*Clock*” (Fig. 14) from Australia. He has failed, however, in not making his design sufficiently a study of Italian architecture.

The design by “*Surd*” is an interesting one, but his scale is too small for this obvious Italian character. His curved stairs are well arranged.

There were 18 entries in all, but I will not detail the others.

#### ESSAY PRIZE

There were nine essays submitted this year in place of eleven last time. The subject matter varied considerably.

The Jury have unanimously awarded the prize to “*East Anglian*,” who has chosen for her subject “Norfolk Screens.” Of all the essays submitted it was most suitable in form, and the most nearly meeting requirements. The reading matter was not of high literary quality, but it carried good plain statements. The coloured drawings were a great asset to the essay, though the sketches were somewhat weak. The essay lacks a satisfactory introduction, and requires a little blue pencilling here and there.

It should be borne in mind by competitors that the object of such an essay is to provide something of use to students of architecture when published or filed. The Institute looks to the writers of these essays for contributions of real value, and not for mere evidence of research among already published works.

The subject chosen by “*East Anglian*” and the way in which she has handled it make her essay a definite contribution to the study of screens in East Anglian churches, and is more of the type of research work advocated by the late Professor Lethaby, thoughtful, comprehensive, and a real contribution to a particular branch of architecture and decoration.

Among the other essays submitted, that of “*Mazeppa*” was second in order of merit, and he chose for his subject “The Work of John Dobson, of Newcastle.” The character of his essay, however, is that of a pedestrian guide rather than that of study.

The Jury felt that the other essays were weak and beside the point, and that in every case there was room for improvement in the sketches submitted.

It is considered, as a result, a rather lean year for the Essay Prize.

## MEASURED DRAWINGS PRIZE

There were nine competitors for the measured drawings prize, as against eleven last year.

The Jury have had considerable embarrassment in awarding the prize to "*Roamer*," since "*Lyric*" has submitted work so well deserving of this prize.

"*Roamer*," who has been awarded the medal and prize, has sent in most remarkable drawings and surveys of the village of Richelieu, with detail drawings of its church.

I commend your attention to the survey book which hangs beside the drawings, and I think you will agree that rarely has a survey book been equalled for its neatness and clarity.

"*Lyric*" has submitted work from Spain, Florence and Rome—the majority from Spain—and his draftsmanship is very beautiful. Here, again, the survey sheets are unusually good.

The other subjects submitted here are as follows:—"*Tabularium*." The Library of St. Paul's Cathedral very well drawn, with water-colour perspective; "*Skerrievohr*." Wolsey's part of Hampton Court Palace in pencil and wash—rather weak drawings; "*Pierrot*." House at Cheddle, Cheshire. Well drawn, but not a sufficiently important subject to get the prize; his survey sheets are poor; "*Sphic*." Buildings at Bury St. Edmunds. His line and compass work is good, but the freehand work and lettering are poor; "*Oak*." The tower of Bow Church, making one good sheet, well drawn.

## THE NEALE BURSARY

The Jury very carefully examined the five drawings, manuscripts, etc., submitted for the Neale Bursary, which was founded for the study and measurement of old buildings, and they wish to commend highly the work of Mr. G. A. Crockett. He has made a most exhaustive and careful survey of the Marshland Churches, especially that of Walpole St. Peter. He has evidently given the subject his most careful attention and has produced a series of most admirable drawings.

The Jury also wish reference made to the work of Mr. J. N. Summerson, who has done most creditable work, especially in connection with the revision of Mr. Addy's book, *The Evolution of the English House*, and a series of admirable illustrated articles he has contributed to *Country Life* and other publications, and to the work of Mr. Frank Chippindale for his studies of eighteenth-century architecture, especially in Cheshire and the Northern Midlands; their chief feature is a most painstaking series of measured drawings of very interesting buildings.

The work of Mr. Howard-Leicester, being confined to Indian architecture, is creditable, but not of any great distinction. He has not submitted any sketches or notes such as the other competitors have submitted.

After examination of the work of all these competitors the Bursary is unhesitatingly awarded to Miss Sadie Speight, for her work is of outstanding merit. She has studied exhaustively in Spain and has produced a series

of most brilliant measured drawings. The freehand work is most admirable and full of spirit and charm. We understand that she is at work upon a book on Spanish architecture of the Plateresque Period. We have no doubt that this will be a most excellent contribution to the somewhat limited work of its period in Spain.

## THE HUNT BURSARY

There was only one candidate for the Hunt Bursary, Mr. W. Arthur Eden. The subject he wished to study being the growth of the English Landscape. It was clear, however, from the articles which Mr. Eden submitted, that he means by this the growth not merely of the landscape but of the towns and villages which form such an important part thereof. Had it not been for this there might have been some doubt about awarding the Bursary.

The Jury was of the opinion that Mr. Eden would be a keen and competent student likely to make good use of the Bursary.

## THE OWEN JONES STUDENTSHIP

The number of entries for this year's Owen Jones prize was nine—that is the same as last year.

Most of the competitors seem to have eliminated all ornament and to have put their imagination into their reports! It might seem as if the competitors for the Essay prize have got confused with the Owen Jones, since the winner of the Essay prize has filled her essay with decorative drawings, and very little literature, and the winner of the Owen Jones has the plainest of drawings and a very literary report.

The subject selected for the Owen Jones was the decoration of a foyer to an opera house, with an ante-room at each end.

The winning design submitted by "*Dily*" shows a great deal of thought, though very little applied ornament. His lighting has been carefully thought out, and his materials chosen with real consideration. In his report he states his aim has been "To express opera in its Byzantine texture, Gothic grandeur, and austere classicism to London audiences. To aim at a restful and neutral background for pageantry of the highest society, meeting the greatest intellectual and æsthetic forces." To this end a lighter touch has been given to the two buffets, "Where one may meet a friend more intimately over a glass of wine."

He has opened up the full length of his room for "vista purposes." The walls are of polished perrycot stone. The dull bronze mirrors over the doors are jointed to represent the treble and base clef. The floor is of wood, and the beamed ceiling is of concrete dusted over with gold. His lighting on the ceiling has been put out of centre, and is supplemented by flat illuminated marble mosaic niches between the doorways.

The directional floor pattern to the bar on the right side does not seem very satisfactory. Although ornament has been practically eliminated, the Jury feel that the author is worthy of receiving the prize, and that he will



make very good use of the opportunity for study it will afford him.

The Jury commend the design sent in by "I." This design includes a carefully described list of materials. It has a pleasant soft colour scheme of greys and beige, with deep red settees. The walls are plain painted plaster. The light fittings are like hanging caterpillars, and are poor and insufficient for decorative purposes.

Of the other designs, "Carl" submits a design with quite a lot of painted decoration, but it is spoilt by a glazed ceiling over the foyer, which is meant to represent the Rhine, but one would rather not have it over one's head! The painted ornament, where shown, has taste and promise, but the general character of the rooms is rather weak architecturally. No skirting has been considered. The report points out that each of the three rooms has been allotted a character. The foyer, to suggest the Rhinegold, the anteroom to suggest Italian opera, and the other room, in silver, to suggest ballet. There are large ornamental areas of orange glass round the doors of the foyer, and the walls are covered with toned sheepskin.

"Ren" shows a design with bad doorways. The materials have been carefully thought out, and the lighting is good, somewhat modelled on the Cambridge Theatre. Dyed ostrich skin has been selected for the upholstery, and there are many woods specified for the walls, etc. A centre doorway in this scheme makes an unfortunate vertical composition and mars the rhythmic length of the composition considerably.

"Blacat" submits a scheme of cold grey, with painted green ornament round the dado and doors, and painted panels high up in the frieze. The general design is rather a poor one.

"Joy" sends a colour scheme that has been carefully thought out, and its theory is explained with a lot of diagrams, but it does not seem quite to come off. An interesting feature is that the bars, at each end of the foyer, have been decorated in complementary colours, so that it is apparently necessary to visit both in order to feel really comfortable! The pictures on the walls have been set too high, and the busts of the musicians are poorly set. The whole scheme is rather bare architecturally, though commendable trouble has been taken.

"Barney." The report on this scheme describes the walls as covered with tapestry fabric, but there is no indication of its decorative quality. The drawings are good, but the colouring is very negative. There is no skirting shown, and the weight of design on the heavy ceiling beams might well have been applied to the floor instead.

"Web" seems to have lost sight of his architectural design in ornamenting with colour motives, which, if I may say so, are not in very good taste.

"Binkie" sends a very Russian design, with heavy colour, and much trouble has been taken. His colouring is all too heavy, and he has not applied it to a good architectural background.

#### THE ALFRED BOSSOM TRAVELLING STUDENTSHIP AND MEDAL

The Alfred Bossom Gold Medal and Travelling Studentship to America, value £250, is one of the most valuable and welcome prizes this Institute has to dispense. It is awarded for a complete architectural design that takes into account the real estate side of the problem as well as that of site development, costings and profits. The subject of financial return in these days of large speculative buildings, is one that cannot be studied too much or too soon, unless we as a profession are prepared to leave the larger buildings in our cities, such as theatres, office blocks, and flats, in the hands of so-called commercial architects.

The number and standard of schemes submitted have increased most gratifyingly since the inception of this prize, though this year shows eight schemes in comparison with 16 last year.

The subject set is briefly as follows\* :—

A site, 170 feet by 220 feet, bounded by four streets, and valued at £6 per foot, was assumed.

In the interior of the site was to be provided an Exchange for an Association of Merchants and Brokers. The street frontages were to be developed for letting to branch banks, insurance offices, or important merchants. The upper part of the building was to contain offices for letting.

The Exchange unit itself had to accommodate some 200 to 250 merchants, brokers and clerks. It had to maintain considerable privacy from the rest of the building, yet have communication with it. It had to provide daylight lit sample-rooms for the merchants, ample telephone box accommodation, and several other small units.

A height of 70 feet to the parapet was fixed, with an angle of 75° above this for roof or setbacks.

The lettable floor spaces were to be as adaptable of arrangement as possible.

The Jury for this subject was most admirably chosen, and included a builder and a member of a leading firm of estate agents, to give their valuable experience and judgment to the consideration of the schemes submitted. I feel we owe a deep debt of gratitude to Mr. B. C. Aldous, of Messrs. F. and H. F. Higgs, President of the Institute of Builders, and to Mr. D. Overall, of Messrs. Hillier, Parker, May and Rowden, for their conscientious and valuable work on the Jury.

The subject was not an easy one, and involved much solid work. Eight designs were submitted in all, and several of them were of very high merit.

Unreserved congratulation can be offered to the author of the winning design, "Ponto" (Figs. 16-19).

He has produced an able and thoroughly practical scheme, showing in parts unusual ingenuity. He gains in many points over his competitors, particularly in the planning of his ground floor and basement. He has

\* The full programme is printed on p. 279.

given the maximum letting value to the outside units on the ground floor, which would presumably be available for banks. Each of these units has a complete and separate basement, and an excellently arranged and lit mezzanine floor. The Exchange itself is well planned, though perhaps lacking a little in architectural attraction. The arrangement of strongrooms and sample-rooms for the members of the Exchange is admirably handled.

The upper floors as lettable offices have been well arranged for light and circulation, and are particularly adaptable for cutting up into small or large units. The elevation generally is of the right character for the purpose, though capable of improvement with more study. The trivial vertical bay window lighting the staircase on the centre of the side elevation might well be redesigned.

The estimated cost of the scheme, 1s. 9d. a foot, is considered a little too low, and no quantity surveyors' fees have been included. With these adjustments in the figures the scheme could still show a very satisfactory return of 9 per cent.

The drawings and detail report have been clearly and excellently presented.

The second place, carrying with it a silver medal, has been awarded to "*Welvit*" (Figs. 20, 21).

This design has some unusual features, and his solution to the problem shows much imagination and creative ability. He has adopted a scheme that gives less lettable office area above, and one which allows of insufficiently high letting value for the ground floor. The high blank walls with top light which surround the ground floor are presumably following the lines of Unilever House, as an attempt to keep out noise. Apart from an unsuitable application of it here, the planning arrangement of these ground floor units is not good. The lighting to the ground floor is very poor and insufficient.

The projecting staircase blocks on the front also mar the design, and would look very unsatisfactory. The report is well presented, and the financial return of 9 per cent. is satisfactory. It is considered, however, that the client would not consider the site sufficiently exploited, and that the general character of the exterior would not have sufficient drawing power for its purpose.

Concerning the other designs, I will make the following brief remarks:—

"*Micky*" has six entries on the ground floor. The clerestory lighting to this floor is poor, so reducing the rentable value. The strongrooms for members of the Exchange are not well planned. The upper offices are poorly planned for circulation, and not sufficiently adaptable for lighting purposes. The size of the window units to these offices is also ill-chosen, since it is extravagantly wide for a single unit, and not wide enough for dividing into double units.

"*Speculator*." The Exchange has been placed on the

first floor, so leaving a wasteful ground floor beneath it, making altogether too extravagant a layout. There are also some very bad errors in the figures submitted with the report. There is a mistake of 5½ millions in the cost of his building, but since he puts his rentals at half a million pounds instead of £50,000 odd, he can still show a return of 9 per cent.! I am afraid the only return would be the return of the scheme to the architect, with thanks.

"*Dollarous*" sends a scheme with poor lighting to the ground floor rooms surrounding the Exchange, and poor accommodation for the former. No strongrooms are shown for bank lettings. The lavatory accommodation for upper floors has not been properly considered. The merchants' offices and sample-rooms take up too valuable letting space on the ground floor. The elevation is not very interesting. The scheme shows a 9 per cent. return.

"*Calypto*" has placed his merchants' offices on the floor above the Exchange, with easy access from the latter. Neither the basement nor the lettable offices are well arranged, and the lavatory blocks to the offices are placed at one end of the site only. He shows a saving of £1,000 to £1,500 a year by sinking wells, and pumping water, and a 6 per cent. return to his scheme.

"*Lorelei*" has adopted too large a court and not enough lettable office space above. The street frontages are devoted to four banks and 16 lock-up shops. The exterior lacks the character of an Exchange building. 8½ per cent. return is shown.

"*Cromdale's*" design, which has been sent from Australia, shows a bad Exchange hall and ground floor plan. There are six entrances from the street, and the lettable office space above is planned on an "I" shape, and does not give the maximum development. A return of 9·8 per cent. is shown.

Generally speaking, the schemes were under-costed, either for building, water supply, or quantity surveyors' and Clerk of Works's fees.

#### GRISSELL GOLD MEDAL AND THE SUM OF £50

The subject for the Grissell Gold Medal this year was a Design for a Provincial Terminal Railway Station for a site 180 feet wide with a right of way each side. The prize was awarded to "*Pedo*" with a design which has, amongst other merits, those of good and generous circulation and well-arranged exits, and well-placed but somewhat excessive telephone accommodation. The plan suffers from certain drawbacks of inconvenience—the luggage lift is badly placed and the bar is both inadequate and inaccessible. The booking office and the platform approach are both rather too low, and the Concourse quite unnecessarily high, while the entrance arches allow insufficient headroom and are so placed that they must inevitably inconvenience porters. The materials to be used are unnecessarily extravagant and inappropriate. Very complete calculations were submitted. (Figs. 24–26.)



An Hon. Mention was awarded to the design submitted by "Stalky," whose plan showed good general disposition of parts though the circulation and exits are poor. The arrangement for parcels is good, but the left luggage counters would be better on a wall space and not within a lobby. The booking hall is too high, giving an unhappy relation to the Concourse, and no window ventilation is shown.

"Pullman" submitted a scheme with good circulation and exits, though the spacing of the left luggage in the basement is an inconvenient and unnecessary complication. The idea of a taxi rank space is a good one. The small central stair is quite unnecessary.

In "Mik's" design the shops at the entrance are not well placed; they are the only ones, and there should be some in the Concourse also. The "staggered" end of the platform is confusing, giving rather a ragged shape to the platform approach. The lavatories and

waiting rooms are well arranged. The elevation is poor.

"Biddy" places the luggage counter and book stall so that they obstruct the main circulation. The lavatories are inadequate and there is no women's waiting room.

"Duro's" scheme suffers from confused planning and a poor elevation, and "Cax's" from a bad arrangement of the minor accommodation. The elevation of "Trix's" scheme is poor and the arrangement of units bad.

"Gardu" submits the only unsymmetrical scheme which is actually not justified by the site conditions. The waiting room is far too small, being only 7 feet 3 inches wide. The presentation of the scheme is poor, the lettering being almost unreadable, and, possibly for that reason, an entirely unnecessary model was submitted with the scheme.

"Chemin's" scheme is totally inappropriate for a Provincial Railway Station, being too costly a type of construction.

## Vote of Thanks

Mr. W. H. ANSELL, M.C. [F.]: Mr. President, ladies and gentlemen, there have fallen to my lot in connection with this Institute certain duties in which the pleasure and the pain have been so nicely balanced as to make it difficult to decide which of the two sensations was the dominating one; but of all the duties I have performed there has been none in which the decision has been so easy as in this duty of proposing a vote of thanks to our critic to-night; the pleasure is undoubtedly the dominating factor here. Any critic, however he did his job, would be deserving, at any rate, of a vote of sympathy. I know, from experience, the work that this duty involves, and I know that Mr. Wornum has given a great deal of time to the work he has done; but when a critic does that work as well as he has done it to-night, then undoubtedly he deserves far more than a vote of sympathy; he deserves our very sincere thanks for all that he has said to us. I particularly appreciated those remarks he made at the beginning of his criticism, for we expect here that a critic shall do more than criticise. If he did only that he would have a fairly lean time at the finish of his criticism. We expect far more than mere criticism; we expect something constructive, something educational. The remarks Mr. Wornum made at the beginning of his talk were, I consider, most valuable and most illuminating, and must have gone far towards soothing the wounds of those with whom afterwards he dealt so faithfully.

I think that, in the old days, salt was a well-known antidote of pain, and Mr. Wornum has salted his remarks with a very excellent humour, a good-tempered humour, which left but little pain behind.

I will not keep you longer; with genuine pleasure I move that this meeting gives a very hearty vote of thanks to Mr. Wornum for his criticism to-night.

Mr. THOMAS E. SCOTT [F.]: Mr. President, ladies and gentlemen, it is a very great pleasure to me to support this vote of thanks to Mr. Wornum. I think we all look upon this critical review of the prize competitions as one of the most important

events of the year; to students, at any rate, I think it is the most important. And though Mr. Wornum has painted a somewhat gloomy picture for us to-night, so far as the immediate generation of architects is concerned, I think we have to look behind it all and realise that he has probably done us as students the very best service. It is quite easy to find fault, and it is just as easy to make futile and flattering remarks, the sort of thing which we hear very often, suggesting that this or that is very nearly a good drawing. A remark of that kind leads nowhere, and merely confuses the unfortunate author of the design. The criticism which comes at the end of any design is certainly the most important part of a scheme of training, and Mr. Wornum's criticisms to-night have for many, I think, been the most valuable part of the competition. Probably all the competitors wish they had had the benefit of Mr. Wornum's criticism six months ago, but "better late than never."

There is just one other point I will mention, and that is, that however harsh a criticism may be—and it may at the same time be kindly—however severe a criticism may be, it comes very easily from one who is known to be a skilful exponent of his art. For that reason I am sure that those whose designs have been somewhat slated to-night will go away feeling that they have probably deserved it, and that if they get another opportunity they will do better.

Ladies and gentlemen, I have very much pleasure in seconding this vote of thanks to Mr. Wornum.

Mr. GREY WORNUM (in reply): Mr. President, ladies and gentlemen, I think I have talked quite enough, and I have little to add, except to thank you for the extraordinarily kind way in which you have received this long criticism of mine. I have not burdened you with all of it; I have a few further criticisms on paper here, which I may put into the Institute JOURNAL, or somewhere else, in order to show the students that the Jury have given attention to every design submitted in these rooms.

Thank you for the very kind way in which you have listened to me.



THE SOANE WINNER'S ESQUISSE

## PROGRAMMES FOR THE PRINCIPAL COMPETITIONS

### THE SOANE MEDALLION 1933

#### "AN INTERNATIONAL TEMPLE OF RELIGION AT GENEVA"

It is to be assumed that it has been decided to erect on the shores of Lake Geneva a religious temple in which members of different faiths may meet in common communion.

The building, both in its practical aspects and as the architectural interpretation of an exalted ideal, is to satisfy the needs of those of various creeds who wish to share and enrich their spiritual experience. In it, at prescribed intervals, as well as at times of crisis, vast congregations of people will assemble for prayer, to listen to religious music and to hear readings, testimonies, discourses and exhortations. On these occasions the Temple will become a place of pilgrimage.

Neither in its forms nor in the symbols used should the building be identified with any particular doctrine or sect. Rather should its design be characterised by qualities of sublimity and of moral and ideal aspiration, in effect by those attributes held to be common to all manifestations of the authentic spirit of religion.

#### *Site.*

The site selected for the temple is that on which it was originally intended to build the palace of the League of Nations. This site lies on the west side of the lake at the northern extremity of the City of Geneva, and is roughly rectangular in shape, measuring 1,000 feet on the lake frontage by 800 feet. A building of sufficient height judiciously placed within the area available would be a conspicuous feature viewed from Geneva itself, from the northern waters of the lake and from the east shore of the latter, which at this point is rather more than a mile wide.

On its west side the site has a frontage on to the main road connecting Geneva with Lausanne some thirty-five miles further up the lake. The north and south boundaries are formed by the walls of adjacent parks, one public, the other private. A masonry revetment wall holds the vertical face of the land along the whole of the water front on the east side,

and there is a fall of 50 feet from the Lausanne-Geneva road to the top of this revetment wall.

Approaches to the site should be provided from the Geneva-Lausanne road, and from the quay or quays capable of accommodating lake passenger steamers and launches. In connection with the latter provision, it should be observed in the first place that the hydro-electric barrage controlling the flow of water into the Rhone at Geneva restricts the variation in the level of the water of the lake, maintaining the mean level at about 9 feet below the top of the existing revetment wall; secondly, that the strongest winds blow down the lake from the north end and that storms of considerable violence may occasionally come from this quarter.

#### *Accommodation to comprise:*

A congregational space capable of holding at least 5,000 people and furnished with a rostrum and a large organ. No fixed seating will be required in this space.

Provision for those who wish to meditate or pray under conditions of greater privacy and quietness than the congregational space will afford. Such provision may be made in the form of recessed spaces or chapels adjacent to the main congregational space or in such other manner as the candidate may propose.

A council room for the administrators of the Temple, who will represent various creeds and may be assumed to number 25. The council of administrators will be responsible for the regulation of the Temple, for the summoning of religious congresses and for the arrangement of all matters relating to the conduct of services.

A hall to serve as a social meeting place in connection with the Temple: this hall to be furnished informally and to be able to accommodate 500 people on occasion.

A library and reading room devoted to current religious literature and providing accommodation for 100 readers.

Such other relative accommodation as may be thought appropriate.

A carillon and some form of light burning perpetually both

inside and outside the Temple should be features of the design. It may be assumed that the Temple will be heated throughout by electricity.

The total area occupied on the site by the Temple building or buildings should not exceed 100,000 square feet.

A parvis or great external place of assembly will be required for use on occasions of public intercession, when crowds numbering over 20,000 persons may congregate before the Temple.

Part of the site also may be reserved for some arrangement of loggias or cloisters commanding views of Mont Blanc and the Alpine ranges across the lake and affording peaceful retreats for meditation.

### THE TITE PRIZE 1933-1934

N.B.—Students are reminded that this Prize is awarded for the study of Italian Architecture.

#### "A WALLED GARDEN AT THE REAR OF A LARGE LONDON HOUSE"

A rich man who has spent much of his life in Italy has recently acquired a private house in London, which is a fine example of the architecture of the early eighteenth century. He desires to lay out a walled garden at the back of the house in a manner which will remind him of his Italian villa.

At the present moment the "garden" presents a dreary mixture of gravel and ground ivy flanked by the soot-blackened walls of the adjacent gardens and backed by that of the old stables, now a garage, with rooms over.

Access to the garden is to be made from a door or doors on the ground floor of the house, which is 6 feet above the level of the garden. The basement has been remodelled so that no windows occur on the garden site.

The garden, which is level, measures 45 feet between flanking walls, which are 10 feet high and may not be raised, and 80 feet between the house at the north end and the garage at the south. The height of the garage building is 25 feet from the garden level to the top of the parapet. It must be assumed that there are not less than four windows looking on to the garden, the eills of which are 16 feet from the ground. There are no windows on the ground floor of this garage building, but at least one doorway is to be provided.

Competitors are reminded that cypresses and stone pines do not flourish in London.

### THE ALFRED BOSSOM TRAVELLING STUDENTSHIP

#### A CITY EXCHANGE AND OFFICES

An Association of Merchants and Brokers has decided to provide an Exchange in order to facilitate dealing in the product with which they are concerned.

An island site has been acquired of which one of the narrow frontages is on an important main thoroughfare running through the merchandising locality; the other streets, though not main avenues, are of importance as being in the centre of the neighbourhood in which the merchants concerned have their businesses, of which the new Exchange is expected to become the hub.

The permissible building lines are up to the pavement, and there is a fall away from the main front to the rear of 4 feet, the frontage being approximately level.

A Building Committee of the Association has been formed and provides the following information for the architect who is required to produce a full building scheme for the consideration of the committee, including estimates of capital expendi-

ture, with schedules of accommodation, with gross and net estimates of the return thereon.

The site is freehold and consists of a number of properties acquired at various costs, the all over price being £6 per foot super.

The site is to be entirely cleared, the new building being regarded as a commercial proposition from which the investors expect reasonable return.

The Exchange portion of the building though entered from the main front is to be formed in the inner part of the site and while not being treated extravagantly is to have architectural dignity. Subsidiary approach is to be obtained to the Exchange from all the other streets for ease of access by surrounding merchants and brokers. The Exchange itself, while not entirely cut off from the public parts of the building, is to be arranged so that it has considerable privacy, especially for the Exchange itself, and its main ante space where merchants are likely to congregate after the closing of Exchange hours. Circulation around the Exchange is therefore to receive special consideration both for merchants on the Exchange and for persons using other parts of the building.

By the above means it is proposed to reserve the valuable frontages for letting to branch banks, insurance offices or merchants in a large way of business.

The Exchange hall is to have a floor area of approximately 3,500 feet super. This space is to contain three small private rooms for chairman and secretary of approximately 140 feet super each, which need not adjoin each other, and there is to be an enclosed staircase giving access to members' lavatories and cloakroom in the basement.

The anteroom is to be approximately 1,100 feet super. In close proximity around the Exchange as many rooms as possible of about 250 feet super each are required for letting as local offices to merchants using the Exchange—it is hoped to obtain 25 to 30 of these, which should have good quality of top and if possible partial side light.

At convenient points close to the Exchange there should be several ranges of telephone boxes, each range being under the control of an attendant.

At busy times there are likely to be about 200 to 250 merchants, brokers and clerks actively engaged in various ways about the Exchange. Seating or other accommodation is not required, the floor space being kept as free from obstructions as possible.

The architect is required to design the remainder of the building for letting purposes, special attention being given to daylight as it is considered likely that merchants in many kinds of produce with need for daylight of quality are likely to rent spaces for offices and sample rooms. Heavy samples and the storage of goods need not be considered, goods in bulk being at the dock warehouses.

The floor spaces for letting should be left open, but arranged for ready subdivision, with light partitions to suit tenants' requirements, the staircases and lifts being so disposed as to make large and small lettings possible with a minimum of public corridor. Circulation and corridors should be considered, however, on all floors so that they may be formed if necessary.

Lavatories for principals, women and clerks, in addition to those already mentioned are required at convenient points about the building. Banks and insurance offices suggested on the ground floor should have basements, strong rooms and lavatories (all with private access) entirely cut off from the rest of the house. A number of strong rooms of differing sizes

should be arranged in the basements, for letting to other tenants, easily accessible from the various lifts. Boiler room, fuel storage, waste paper disposal, housekeeper's office, and stores, cleaners' cloakroom and sink rooms, pail and broom stores, mechanics' lavatories, meter rooms, telephone intake rooms, transformer room, inspection chamber rooms and any other necessary services should be provided in the basement. Deep basements are not required. Housekeeper's living quarters to be provided for. The water rate is to be taken at  $6\frac{1}{2}$  per cent. of rateable value and deep water being known to be in the neighbourhood, the architect is requested to go into the matter of wells water and storage and report on cost and any economy likely to arise from the successful sinking of wells.

The height of the buildings is limited around the perimeter of the site to 70 feet to the parapet, measured from the centre point of the frontage on the main street, any height above that being recessed back within an angle of 75 degrees. Within these limits the buildings may extend to a height not in excess of 100 feet measured from the same point, to the roof level.

The committee finally state that they require full plans, sections and a suggestion for the main elevation, with full report on costs, rents and outgoings for consideration.

The architect finally submits the following to a scale of 16 feet to 1 inch, except where otherwise stated.

Basement plan.

Ground floor plan to be to  $\frac{1}{2}$  inch scale.

Mezzanine plan.

First floor plan.

Two sections across the site showing how exchange is lighted.

A front elevation to  $\frac{1}{2}$  inch scale.

A side elevation.

The heating scheme and method of distribution of heat is to be indicated on the plans and sections.

The report shows the following:—

(a) Cost of land.

(b) Cubic content and cost of building, price taken per foot cube to be stated. All other costs which are charged against capital account to be added separately to the cube.

(c) Gross income from rent receipts, set out in detail floor by floor and frontage by frontage. Diagram plans showing letting space on all floors are to be bound in the report.

(d) Estimate of income from cleaning, heating or other charges against tenants.

(e) Running costs and maintenance charges to be set out with a reasonable amount of detail, rates being taken at 10s. in the £.

(f) A statement regarding water supply, the water rate at  $6\frac{1}{2}$  per cent. on the net rateable value being compared with the interest on capital outlay and running cost of the owners' proposed well service.

(g) Net income and rate of interest anticipated on capital invested.

(h) Local bye-laws must be complied with, and if the site is not in London, a copy of these bye-laws should accompany the report.

(j) A brief description of the scheme, method of construction proposed, and materials to be used should be appended.

N.B.—The statement of the Building Committee's requirements are perhaps fuller than such a committee might usually give in circumstances where an architect's advice is being sought; they are purposely somewhat loosely drawn to test the candidate's ability in meeting requirements where his own experience, initiative and advice is called for by the client.

## THE GRISELL GOLD MEDAL

### A PROVINCIAL TERMINAL RAILWAY STATION

The site for the proposed building is indicated on the plan. The right-of-way on each side on the site leads only to goods yards, which are situated some distance from the proposed building. The site is level, but it may be assumed that the platforms are on the same level as the pavement in the main road.

The depth of the site from the main street to the buffers may be varied to suit the requirements of competitors' designs. The building is to be set back from the front boundary of the site so as to provide an adequate forecourt and parking place for motor cars.

The six sets of rails may be arranged singly or in pairs together with suitable platforms.

The following accommodation is required, but this may be modified slightly at the discretion of competitors:—

An adequate "concourse" or covered space about 7,500 feet super is to be provided between the booking hall and platforms. It is not desired that the roof over the concourse shall extend over the platforms, but that the latter should have low individual roofs or shelters extending only to the edge of the platforms.

A booking hall, about 2,500 feet super.

Ticket office.

Left luggage office.

Parcels office, about 1,500 feet super.

Tea room and refreshment bar with kitchens, etc.

A bookstall and small kiosks or shops.

Provision should be made for notices, advertisements and display cases.

Public telephones.

Waiting rooms and lavatory accommodation for men and women.

Rooms for the station-master and railway staff.

The minor accommodation may be planned on any number of floors.

The construction is to be of fire-resisting character.

Drawings are to be in ink, and should be presented in the form of working drawings with the materials and construction clearly indicated by a system of hatching or colour, in a manner consistent with office practice.

## THE OWEN JONES STUDENTSHIP

### A FOYER TO A NATIONAL OPERA HOUSE

It is proposed to build a National Opera House in London.

In many of the existing opera houses a large foyer or promenade space is provided and a similar feature is desired in the new building. This foyer is the subject of the competition.

The foyer is to be about 75 feet long by 25 feet wide. One long side is to have windows overlooking a public place, the other long side is to have an opening or openings communicating with the general circulation round the theatre. At either end of the foyer is to be an opening leading to an ante-room which may be shaped as desired and which will contain buffet or refreshment bars.

Number of openings and spacing as desired by competitor.

The competitor is free to use any materials he may desire and is in no way limited as to cost.

The height of the room and shape of the ceiling is left to the competitor.

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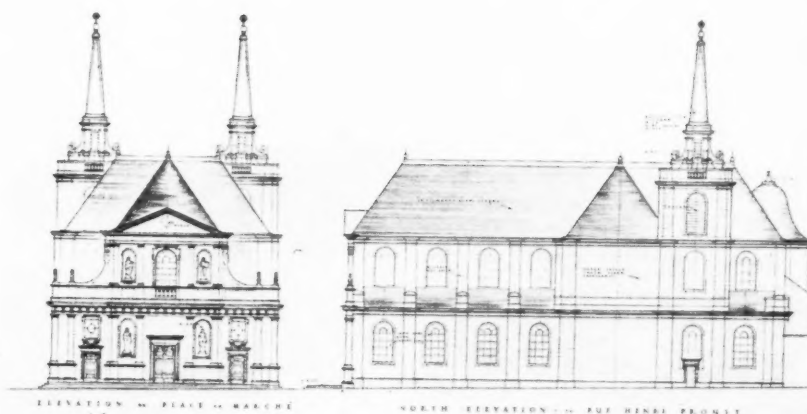
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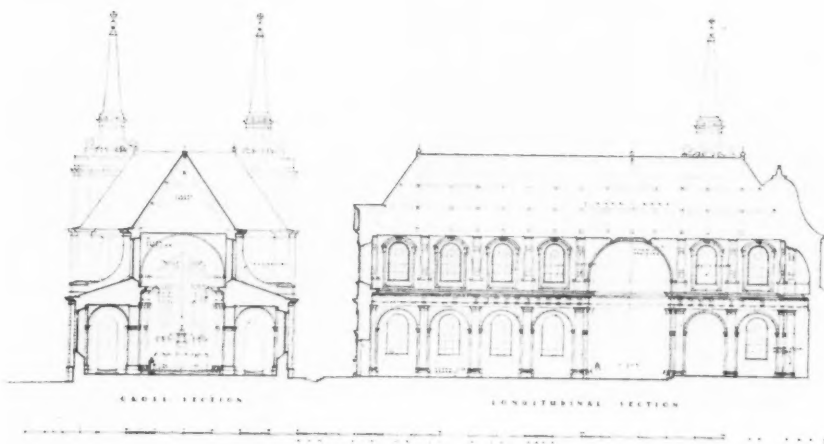
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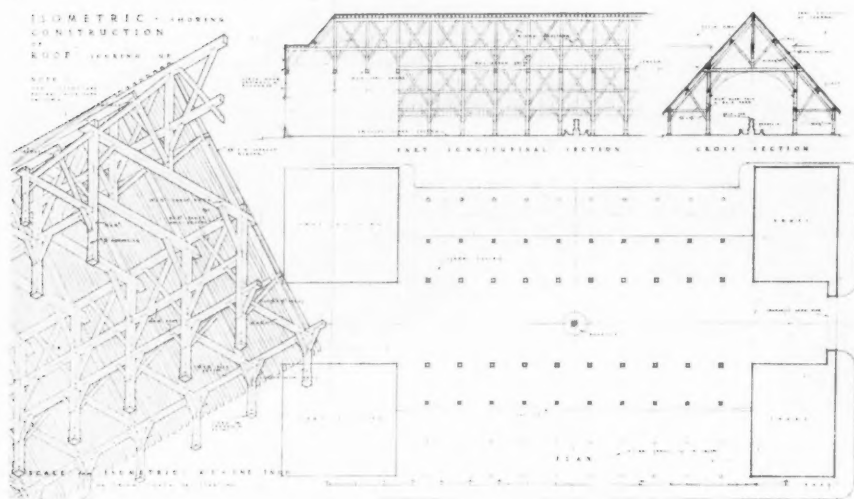
FIGS. 1 AND 2.—RICHELIEU CHURCH  
Two Drawings by P. Kennereil Pope (Student)  
Awarded the Measured Drawings Prize



## RICHELIEU: HOUSES IN JEAN S. SQUARE, and GRANDE RUE, ÉCOLE AND MAIRIE



## RICHELIEU: THE MARKET HALL ROOF etc.



FIGS. 3 AND 4.—HOUSES AND THE MARKET HALL, RICHELIEU  
Two Drawings by P. Kennerell Pope (Student)  
Awarded the Measured Drawings Prize



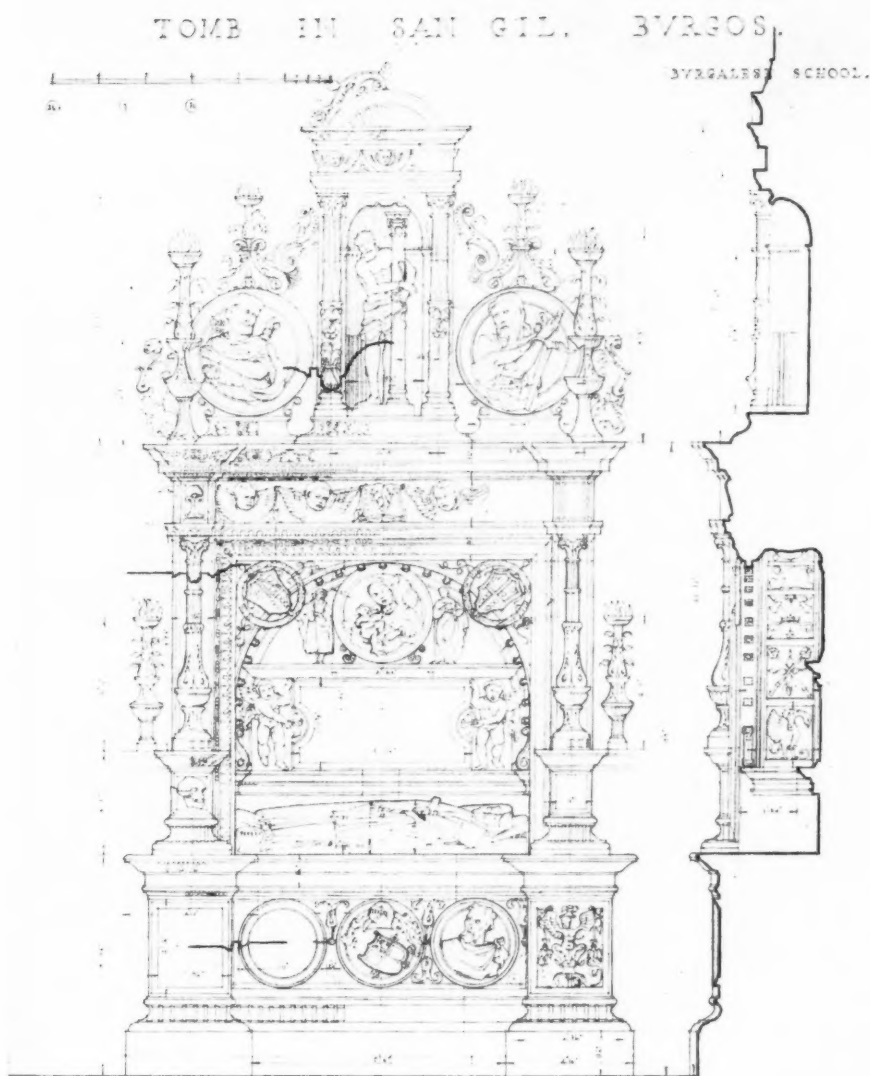
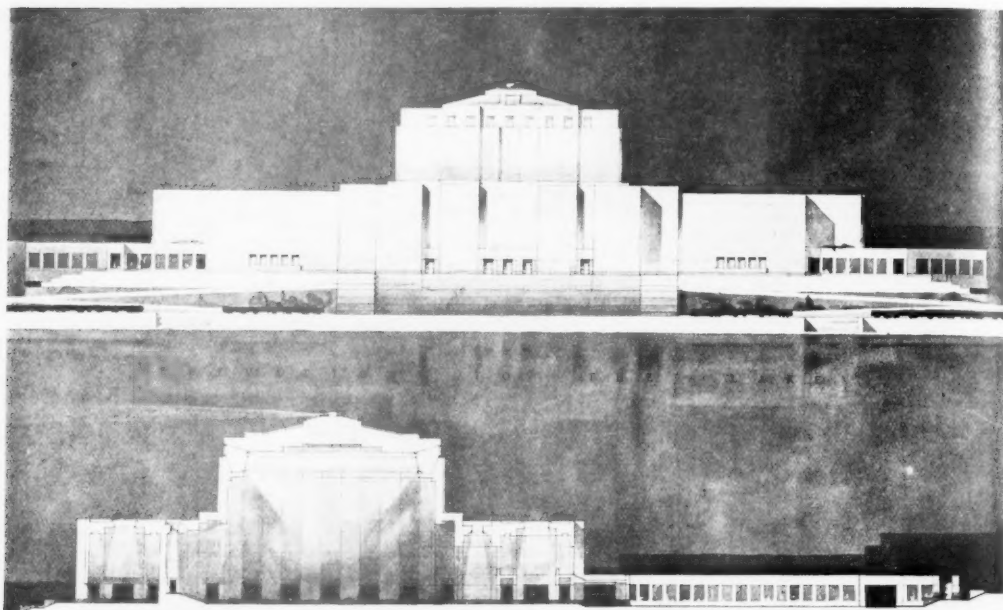


FIG. 5.—THE TOMB IN SAN GIL, BURGOS

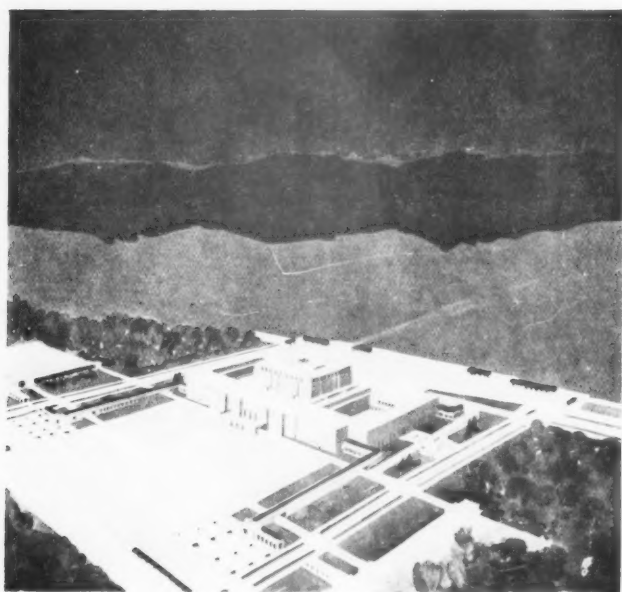
A Drawing by Emil C. Scherrer [4.]

Awarded a Certificate of Honourable Mention in the Measured Drawings Prize



CROSS SECTION

SOANE MEDALLION • 1933-4



FIGS. 6 AND 7.—AN INTERNATIONAL  
TEMPLE OF RELIGION AT GENEVA  
Design awarded the Soane Medallion.  
By Hubert Bennett [A.]

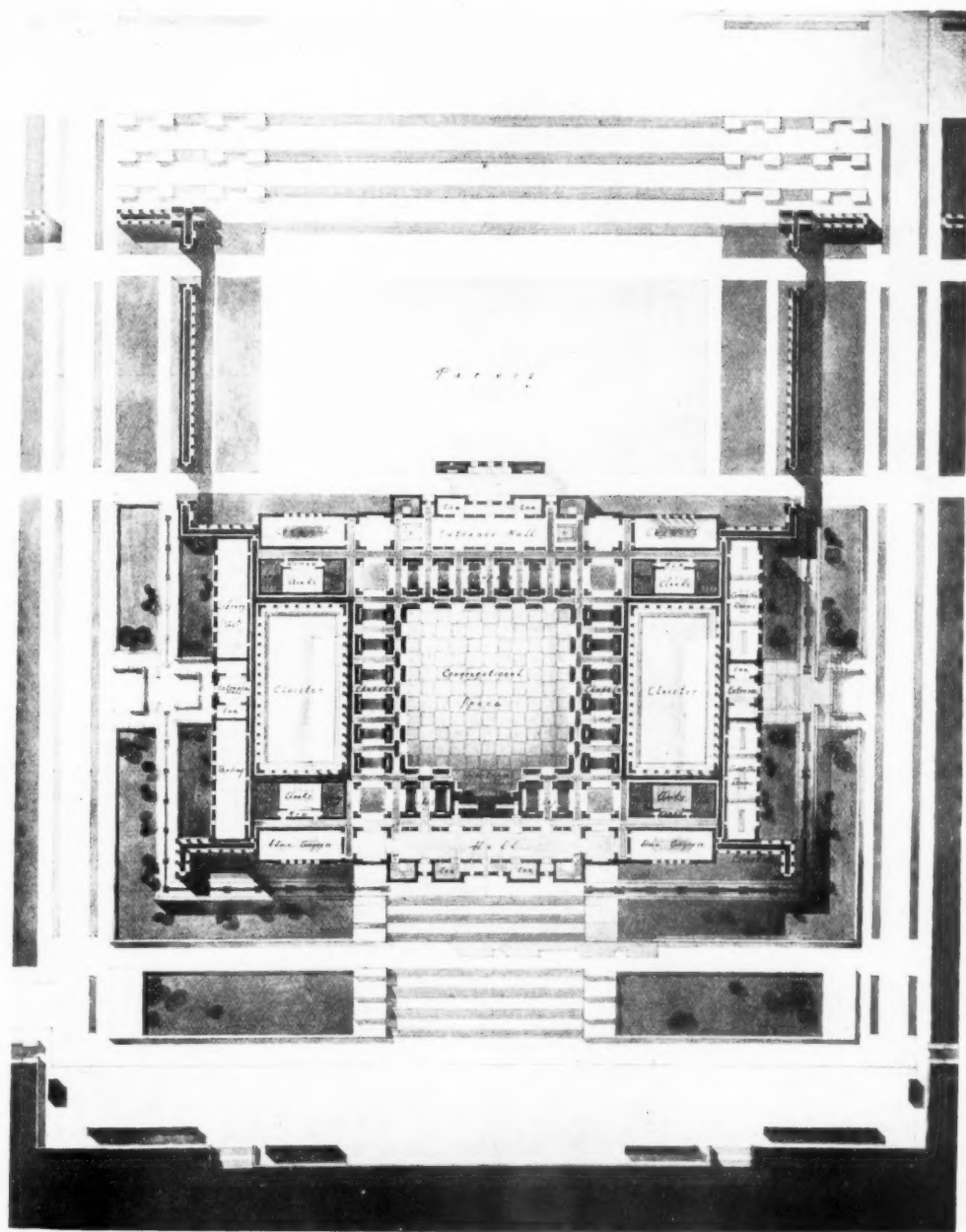


FIG. 8.—AN INTERNATIONAL TEMPLE OF RELIGION AT GENEVA  
 Design awarded the Soane Medallion—Plan  
 By Hubert Bennett [4.]

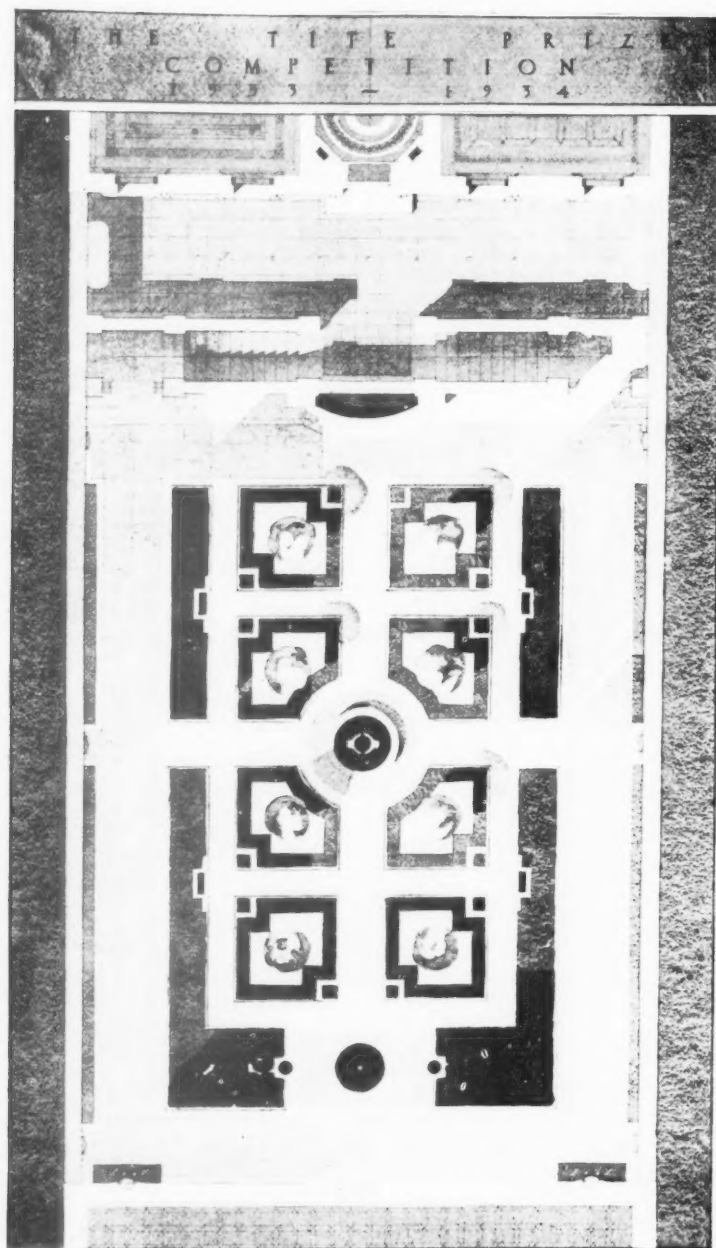
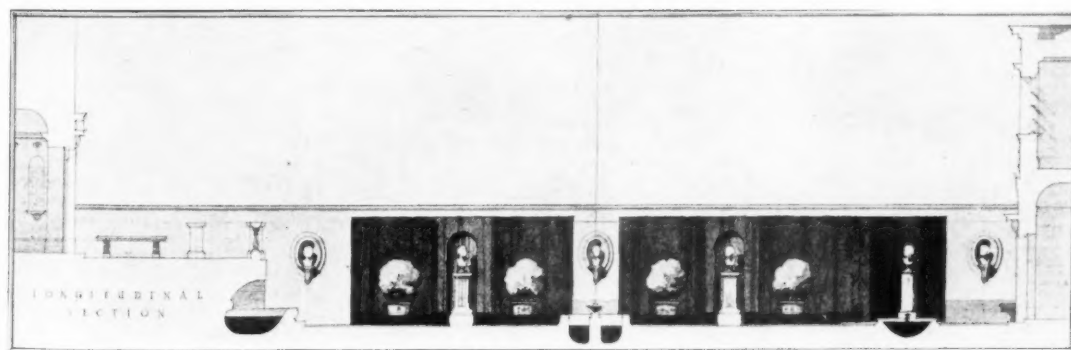
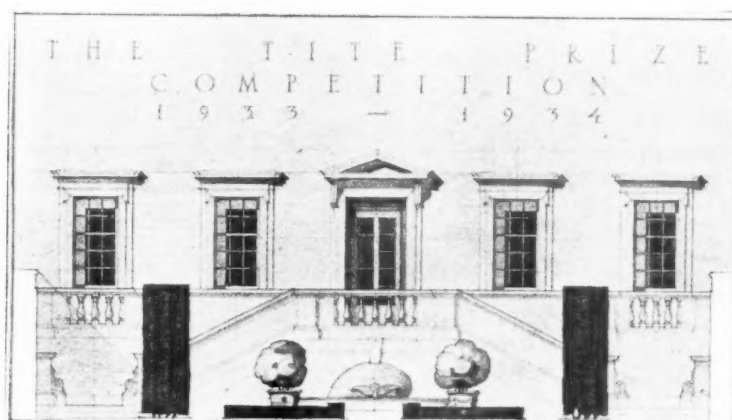
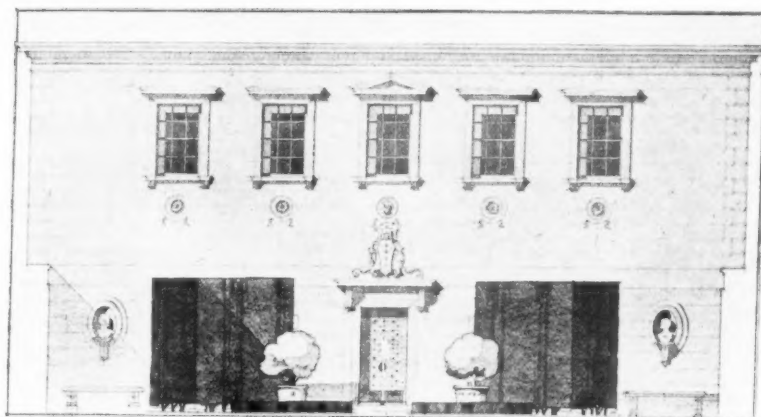
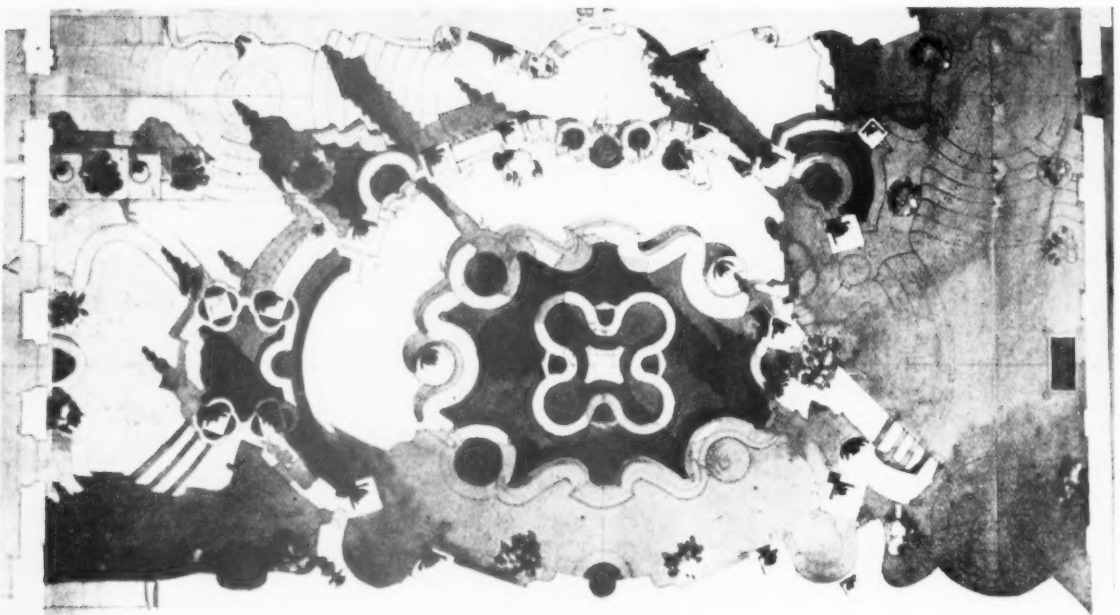


FIG. 9.—A WALLED GARDEN AT THE REAR OF A LARGE LONDON HOUSE  
Plan of the design awarded the Tite Prize  
By Arthur Douglas Kirby



FIGS. 10 AND 11.—A WALLED GARDEN AT THE REAR OF A LARGE LONDON HOUSE  
Elevation and sections of design awarded the Tite Prize  
By Arthur Douglas Kirby



FIGS. 12 AND 13.—DESIGN SUBMITTED FOR THE TITE PRIZE  
By "Pepperopo"



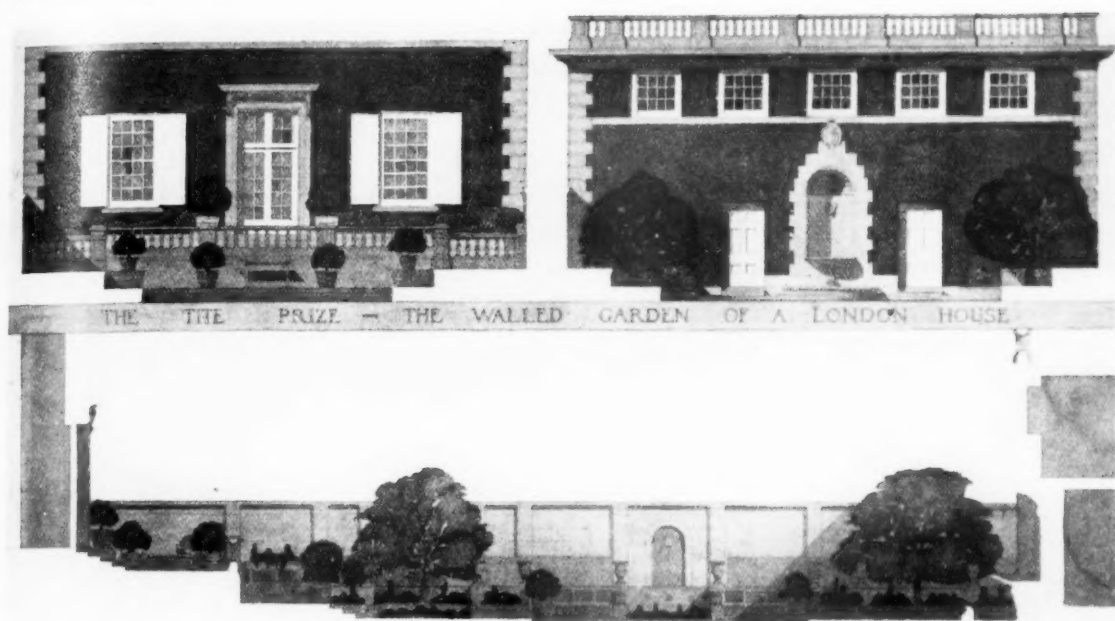
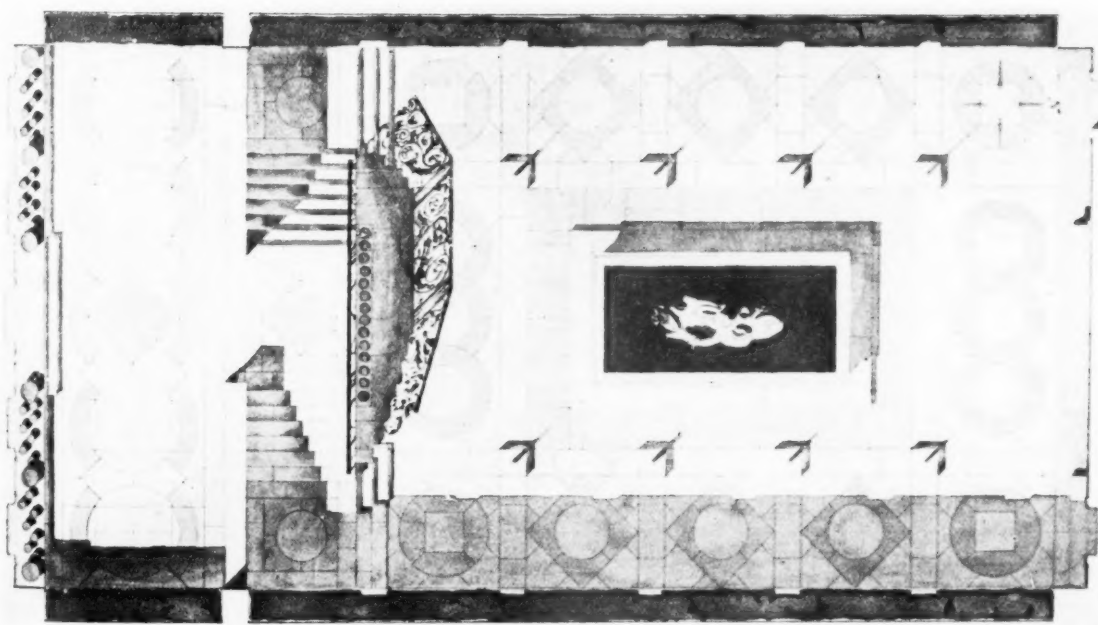
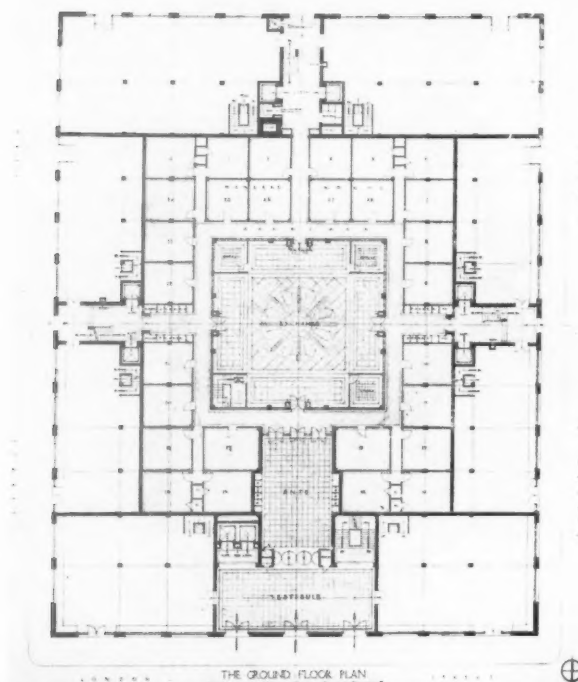
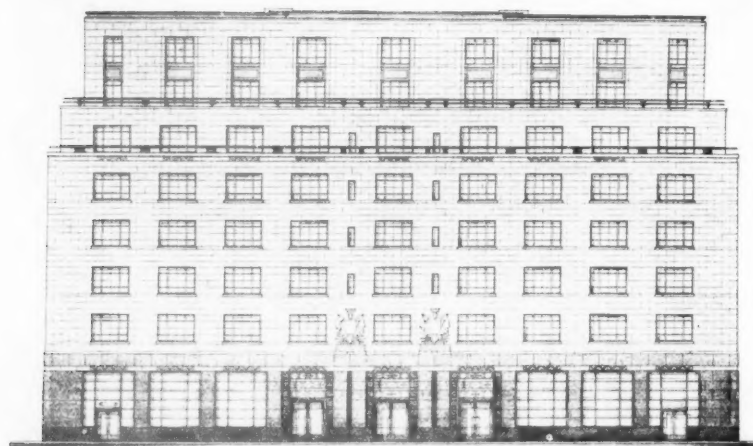


FIG. 14. (Above) — DESIGN SUBMITTED FOR THE TITE PRIZE BY "CLOCK"

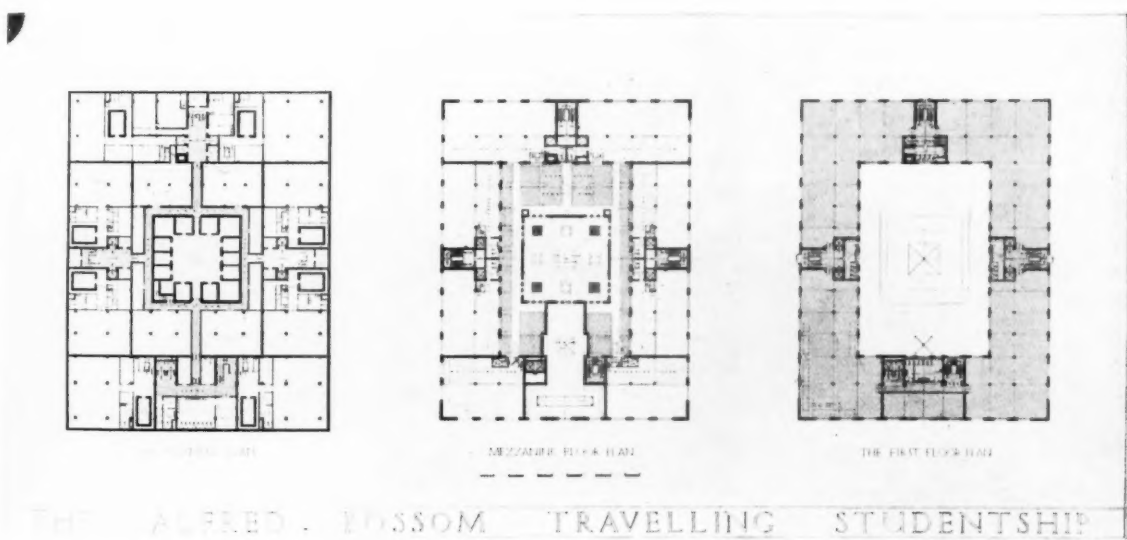
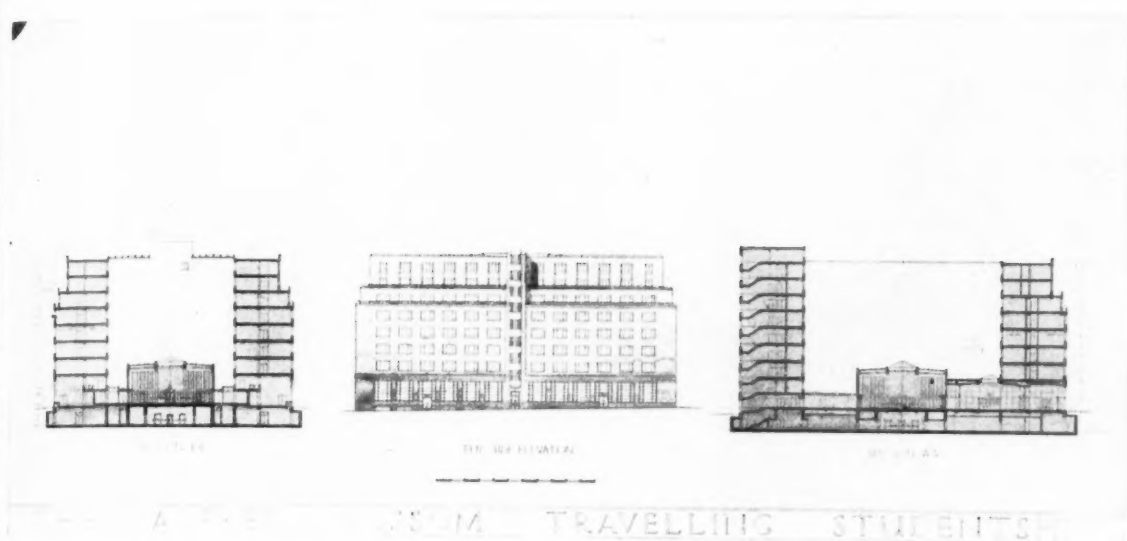
FIG. 15. (Below) — PLAN OF DESIGN SUBMITTED FOR THE TITE PRIZE BY "SUSIE"



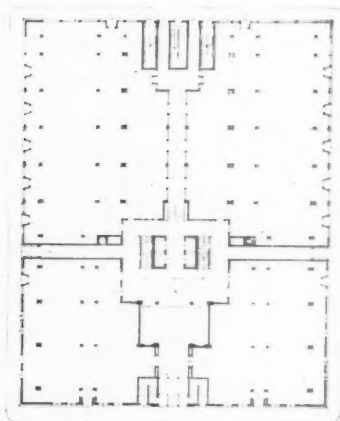
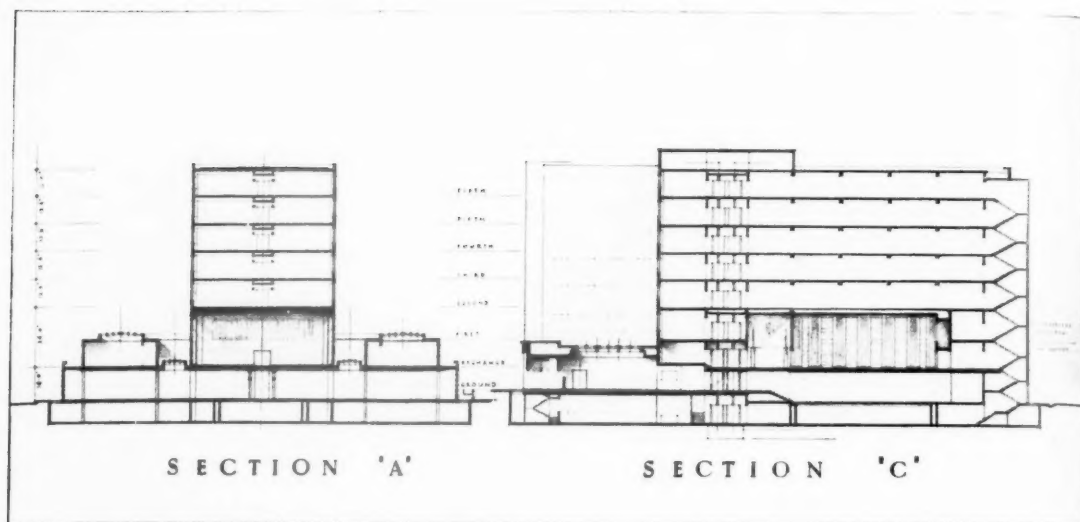


THE GROUND FLOOR PLAN  
 THE ALFRED BOSSOM TRAVELLING STUDENTSHIP

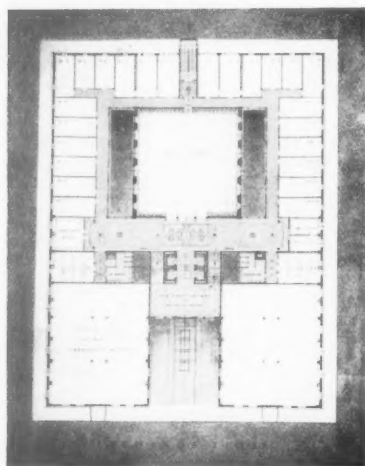
FIGS. 16 AND 17.—AN EXCHANGE FOR AN ASSOCIATION OF MERCHANTS AND BROKERS  
 Elevation and Plan of the scheme awarded the Alfred Bossom Studentship  
 By George Davidson Griffiths [A.]



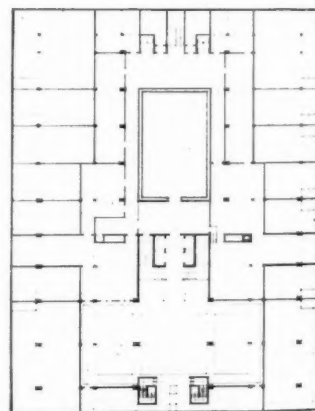
FIGS. 18 AND 19.—AN EXCHANGE FOR AN ASSOCIATION OF MERCHANTS AND BROKERS  
Sections, elevation and plans of the scheme awarded the Alfred Bosson Studentship  
By George Davidson Griffiths [4.]



Ground Floor



Exchange Floor

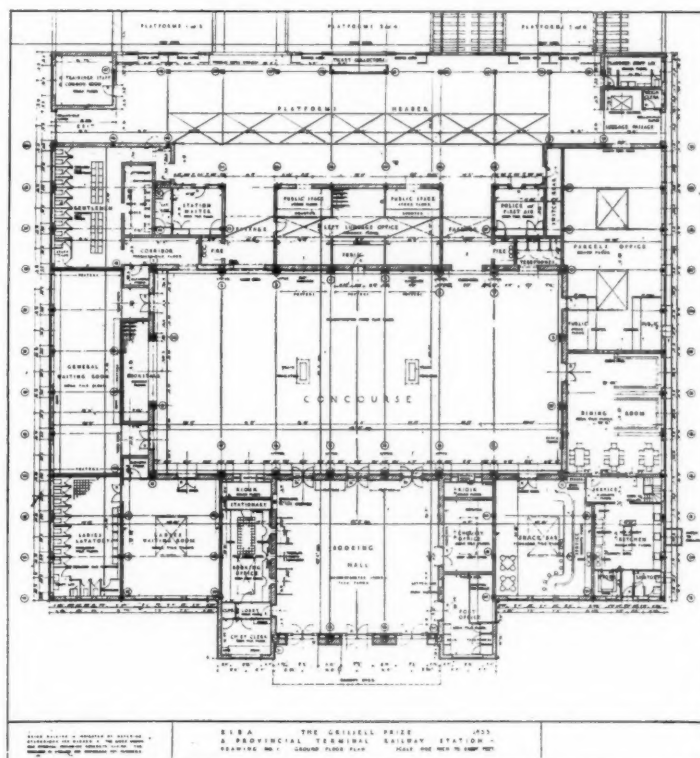
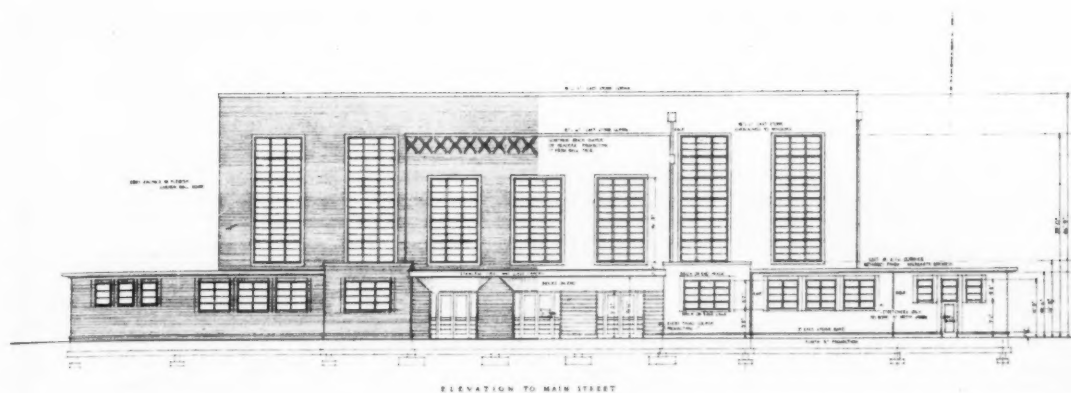


Basement

FIGS. 20 AND 21.—AN EXCHANGE FOR AN ASSOCIATION OF MERCHANTS AND BROKERS

Sections and plans of the scheme awarded a Silver Medal in the competition for the Alfred Bossom Studentship

By T. Arnold Jeffries [A.]



FIGS. 22 AND 23.—DRAWINGS AWARDED A CERTIFICATE OF HONOURABLE MENTION IN  
THE GRISELL PRIZE  
By Norman Edgar [4.]



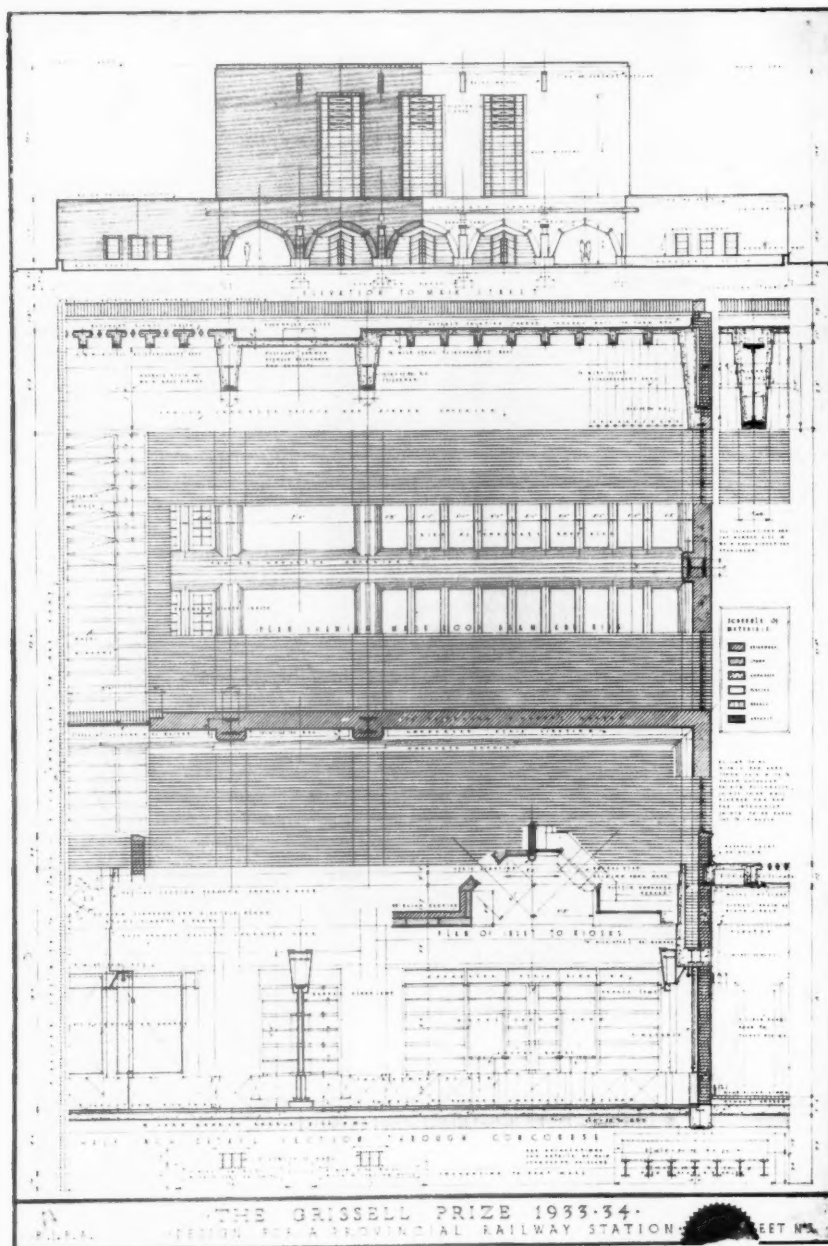
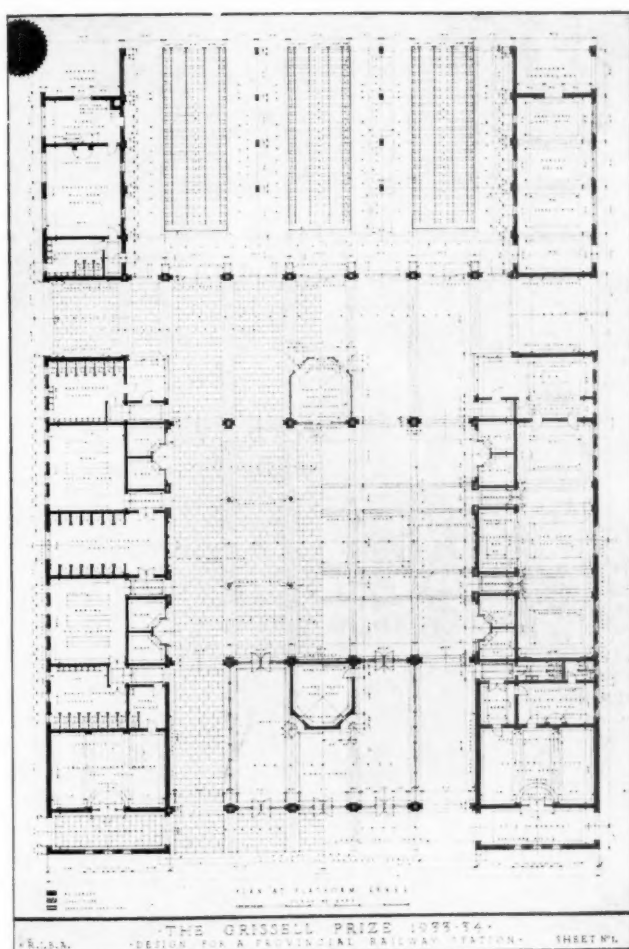
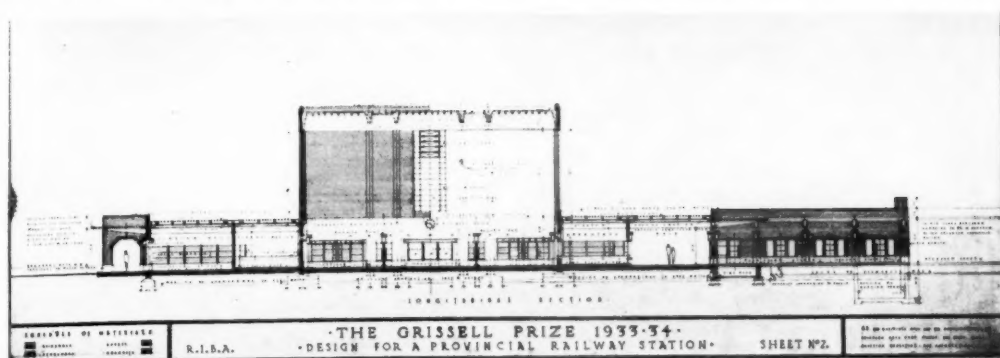


FIG. 24.—A PROVINCIAL RAILWAY TERMINAL  
Elevation of half-inch detail of the drawings awarded the Grissell Gold Medal  
By Eric Bedford [4.]



FIGS. 25 AND 26.—A PROVINCIAL RAILWAY  
TERMINAL

Section and plan of the design awarded  
the Grissell Gold Medal  
By Eric Bedford [A.]

## DEED OF AWARD OF PRIZES AND STUDENTSHIPS

READ BY THE SECRETARY TO THE GENERAL MEETING, MONDAY, 8 JANUARY 1934

Ladies and Gentlemen,—

Pursuant to the terms of Bye-law 69, that the Council shall, by a Deed of Writing under the Common Seal, award the Prizes and Studentships of the year, and announce such Awards at the next General Meeting after the adjudication, the Council have the honour to state that they have examined the several works and testimonials submitted for the Tite Prize, the Soane Medallion, the R.I.B.A. Silver Medal for Measured Drawings, the Owen Jones Studentship, the R.I.B.A. Silver Medal for an Essay, the Alfred Bossom Travelling Studentship, the Grissell Prize, the Hunt Bursary, the Neale Bursary, the Athens Bursary, the Ashpitel Prize, the R.I.B.A. Silver and Bronze Medals for Students of Schools of Architecture recognised for exemption from the Final and Intermediate Examinations, the Archibald Dawnay Scholarships, the R.I.B.A. Prize for Art Schools and Technical Institutions with Facilities for the Instruction of Intending Architects, and the R.I.B.A. Prizes for Public and Secondary Schools.

## THE TITE PRIZE

A CERTIFICATE AND £50 FOR THE STUDY OF ITALIAN ARCHITECTURE

Two hundred and forty-seven candidates took part in the Preliminary Competition, and 18 were admitted to the Final Competition.

The Council report that in the Final Competition 18 designs for "A Walled Garden at the Rear of a Large London House" were submitted under the following mottoes:—

"Fifinella"	"Kay"
"Nektia"	"Pepperopo"
"Neptunc"	"Plumbago"
"Pat"	"Padua"
"Piranesi"	"Lucky"
"Surd"	"Clock"
"Susie"	"Rabbit"
"Rimshot"	"Chez"
"Jan"	"Wuz"

The Council have awarded the Tite Prize and, subject to the specified conditions, the sum of £50 to the author of the design submitted under the motto "Nektia" (1).

## THE SOANE MEDALLION AND £150

FOR TRAVEL ABROAD FOR THE ADVANCEMENT OF PROFESSIONAL EDUCATION

One hundred and nineteen candidates took part in the Preliminary Competition, and of these 11 were admitted to the Final Competition. In addition 11 candidates were admitted direct to the Final Competition.

The Council report that in the Final Competition 22 designs for "An International Temple of Religion at Geneva" were submitted under the following mottoes:—

"Tuba"	"Tony"
"Höger"	"Zoroaster"
"Balu"	"Adios"

(1) "Nektia": Mr. Arthur Douglas Kirby (Student R.I.B.A.), "Clinton," 8 Avenue Road, Trowbridge, Wilts (School of Architecture, Royal West of England Academy, Bristol).

(2) "Spirito": Mr. Hubert Bennett, A.R.I.B.A., Dales Brow, Worsley Road, Swinton, Manchester (Victoria School of Architecture, University of Manchester).

(3) "Roamer": Mr. P. Kennerell Pope (Student R.I.B.A.), "Upland Way," Bleadon Hill, Weston-super-Mare (School of Architecture, Royal West of England Academy, Bristol).

"Mar"	"Nomel"
"Saphorin"	"Antie"
"Corinthian"	"Jungent"
"Kwaai"	"Towsy"
"Ebbor"	"Morpheus"
"Spirito"	"Match"
"Voltaire"	"Oke"
"Orange"	"Panurge"

The Council have awarded the Soane Medallion and, subject to the specified conditions, the sum of £150 to the author of the design submitted under the motto "Spirito" (2).

## THE R.I.B.A. SILVER MEDAL AND £75

FOR MEASURED DRAWINGS

Eight sets of drawings were submitted under the following mottoes:—

"Tabularium"	"Oak"
"Skerrievohr"	"Doric"
"Pierrot"	"Roamer"
"Sphic"	"Lyric"

The Council have awarded the R.I.B.A. Silver Medal and £75 to the author of the drawings submitted under the motto "Roamer" (3) and a Certificate of Honourable Mention to the author of the drawings submitted under the motto "Lyric" (4).

## THE OWEN JONES STUDENTSHIP

A CERTIFICATE AND £100 FOR THE STUDY OF ORNAMENT AND COLOUR DECORATION

Nine designs for a colour scheme for the Foyer of a National Opera House in London were submitted under the following mottoes:—

"Dily"	"Barney"
"Ren"	"Joy"
"Binkie"	"Carl"
"Web"	"Blacat"
"I"	

The Council have awarded the Owen Jones Certificate and, subject to the specified conditions, the sum of £100 to the author of the drawings submitted under the motto "Dily" (5).

## THE ROYAL INSTITUTE SILVER MEDAL AND £50

FOR AN ESSAY

Nine essays were submitted under the following mottoes:—

"Echo"	"Progress"
"East-Anglian"	"Padma"
"Flue"	"Mazeppa"
"Tosca"	"Seldomseen"
"Chippis"	

The Council have awarded the Silver Medal and £50 to the author of the essay entitled, "Some Painted Screens of Norfolk," submitted under the motto "East-Anglian" (6).

(4) "Lyric": Mr. Emil C. Scherrer, A.R.I.B.A., 25 Leighton Road, Manchester 16 (Victoria School of Architecture, University of Manchester).

(5) "Dily": Mr. Alexander Esme Gordon (Student R.I.B.A.), 21 Heriot Row, Edinburgh (School of Architecture, Edinburgh College of Art).

(6) "East-Anglian": Miss Olive Vernon Briggs, A.R.I.B.A., 4 Belgrave Mansions, Belgrave Road, St. John's Wood, N.W.8 (The Bartlett School of Architecture, University of London).

**THE ALFRED BOSSOM TRAVELLING STUDENTSHIP**

A GOLD MEDAL AND £250 FOR THE STUDY OF COMMERCIAL ARCHITECTURE IN AMERICA

Eight designs for "An Exchange for an Association of Merchants and Brokers" were submitted under the following mottoes:—

"Micky"	"Welvit"
"Speculator"	"Calypso"
"Dollarous"	"Lorelei"
"Ponto"	"Cromdale"

The Council have awarded the Alfred Bossom Travelling Studentship, Gold Medal and, subject to the specified conditions, £250 to the author of the design and report submitted under the motto "Ponto" (7). The Council have also awarded the Silver Medal for the competitor placed second to the author of the design and report submitted under the motto "Welvit" (8).

**THE GRISELL GOLD MEDAL AND £50.**

FOR THE ENCOURAGEMENT OF THE STUDY OF CONSTRUCTION  
Ten designs for "A Provincial Terminal Railway Station" were submitted under the following mottoes:—

"Duro"	"Stalky"
"Trix"	"Mik"
"Pedo"	"Pullman"
"Chemin"	"Biddy"
"Cax"	"Gardu"

The Council have awarded the Grissell Gold Medal and, subject to the specified conditions, the sum of £50 to the author of the design submitted under the motto "Pedo" (9), and a Certificate of Honourable Mention to the author of the design submitted under the motto "Stalky" (10).

**THE HUNT BURSARY**

£50 FOR THE ENCOURAGEMENT OF THE STUDY OF HOUSING AND TOWN PLANNING

One application was received from:—

Mr. W. A. Eden [A.].

The Council have awarded the Hunt Bursary to Mr. W. A. Eden [A.].

**THE NEALE BURSARY: £70**

Five applications were received from:—

Mr. J. N. Summerson [A.].  
Miss Sadie Speight [A.].  
Mr. O. Howard-Leicester [A.].  
Mr. Frank Chippindale [A.].  
Mr. G. A. Crockett.

The Council have awarded the Neale Bursary to Miss Sadie Speight [A.].

**THE ATHENS BURSARY**

£100 FOR STUDY AT THE BRITISH SCHOOL AT ATHENS

The Council, on the recommendation of the President of the R.I.B.A. in consultation with the Officers of the Board of Architectural Education, have awarded the Athens Bursary to Mr. Wilfrid Bythell Edwards [A.].

(7) "Ponto": Mr. George Davidson Griffiths, A.R.I.B.A., 59 Gloucester Crescent, N.W.1 (London University Atelier).

(8) "Welvit": Mr. T. Arnold Jeffries, A.R.I.B.A., Carlyle Road, Kirkcaldy, Scotland (School of Architecture, Edinburgh College of Art).

(9) "Pedo": Mr. Eric Bedford, A.R.I.B.A., 30 Homeway Road,

**THE ASHPITEL PRIZE, 1933**

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitel Prize (which is a Prize of Books, value £10, awarded to the candidate who has most highly distinguished himself among the candidates in the Final Examinations of the year) to Mr. Birkin Haward (Student), Probationer 1930, Student 1932, and who passed the Final Examination held in December 1933.

**THE R.I.B.A. SILVER MEDAL AND £5 IN BOOKS**

FOR STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE FINAL EXAMINATION

The Council have awarded the Silver Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Final Examination to Mr. Edward Thorne Dowling (Student), of the School of Architecture, The Architectural Association.

**THE R.I.B.A. BRONZE MEDAL AND £5 IN BOOKS**

FOR STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE INTERMEDIATE EXAMINATION

The Council have awarded the Bronze Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Intermediate Examination to Mr. Norman Charles Westwood (Student), of the School of Architecture, The Architectural Association, and Certificates of Honourable Mention to Mr. Harry Gibberd (Probationer) (Birmingham School of Architecture), Mr. Frederick William Griffiths (Probationer) (Liverpool School of Architecture, University of Liverpool), Miss Mary Drysdale (School of Architecture, Edinburgh College of Art).

**THE ARCHIBALD DAWNAY SCHOLARSHIPS**

TWO SCHOLARSHIPS OF THE VALUE OF £50 EACH: FOR THE ADVANCED STUDY OF CONSTRUCTION

The Council have awarded an Archibald Dawnay Scholarship to Mr. John Holt (Student), of The Armstrong College School of Architecture, University of Durham, Newcastle-upon-Tyne, and an Archibald Dawnay Scholarship to Mr. John Muskett (Student), of The Liverpool School of Architecture, University of Liverpool.

**THE R.I.B.A. PRIZE FOR ART SCHOOLS AND TECHNICAL INSTITUTIONS WITH FACILITIES FOR THE INSTRUCTION OF INTENDING ARCHITECTS**

Eleven sets of drawings were submitted.

The Council have awarded the Prize, being books to the value of £5, to Mr. Eric Geoffrey Broughton (Student), of the Portsmouth Municipal School of Art, and a Certificate of Honourable Mention to Mr. Edgar Arthur Jones (Probationer), of the Coventry Municipal Art School.

**THE R.I.B.A. PRIZES FOR PUBLIC AND SECONDARY SCHOOLS**

(a) *Prizes for Essays.*

Ten Essays were submitted.

The Council have made the following awards:—

Leicester (School of Architecture, Leicester College of Arts and Crafts).

(10) "Stalky": Mr. Norman Edgar, A.R.I.B.A., 43 Polmaise Street, Blaydon-on-Tyne, Co. Durham (Rutherford Technical College, Newcastle-upon-Tyne, and The Armstrong College School of Architecture (University of Durham), Newcastle-upon-Tyne.

(i) A Prize of £2 2s. to B. W. Watkin, of Bishop's Stortford College, for his essay on "The Royal Hospital, Greenwich."

(ii) A Prize of £1 1s. to Miss Margaret L. Harvey, of George Dixon Secondary School for Girls, Birmingham, for her essay on "The Church of St. John the Baptist, Halesowen, Worcester-shire."

(iii) A Prize of £1 1s. to Geoffrey Robson, of the Grammar School, Dudley, Worcester, for his essay on "Malvern Priory Church."

(iv) A Prize of £1 1s. to Bruce Martin, of Surbiton County School, for his essay on "Hampton Court Palace."

(b) *Prizes for Sketches.*

Eighteen sets of sketches were submitted.

The Council have made the following awards:—

(i) A Prize of £2 2s. to Geoffrey Robson, of the Grammar School, Dudley, Worcester, for his drawings of St. Peter's, Wolverhampton.

(ii) A Prize of £1 1s. to John Agnew, of Rock Ferry High School for Boys, for his drawing of Liver Building, Pierhead, Liverpool.

(iii) A Prize of £1 1s. to M. A. J. Farey, of Tonbridge School, for his miscellaneous sketches.

(iv) A Prize of £1 1s. to H. H. Knopp, of the Polytechnic Secondary School, Regent Street, London, W.1, for his drawing of St. John's Church, Pinner.

In witness thereof the Common Seal has been hereunto affixed this eighth day of January Nineteen Hundred and Thirty-four, at a Meeting of the Council.

H. S. GOODHART-RENDEL, Chairman.

W. H. ANSELL } Members of

E. STANLEY HALL } Council.

SYDNEY D. KITSON, Hon. Secretary.

IAN MACALISTER, Secretary.

## A VISIT TO INDIA HOUSE

On the invitation of the Timber Adviser to the High Commissioner for India to the Science Standing Committee, a visit was made on 12 January to India House. The Science Committee had asked the members of three other standing committees to take part in the visit, but the number attending was not so many as the interest of the visit deserved.

Sir Hugh Watson was accompanied by Mr. Robertson, Director of Timber Research at Princes Risborough, and Mr. Gibson, Lac Research Officer. After an introduction to the party and replies to a few general questions, the members were conducted over Sir Herbert Baker's building, which is panelled and finished entirely in Indian woods. This tour included an inspection of the rooms occupied by the High Commissioner, to whom the party was introduced. The beautifully figured woods, differing in the various rooms, were much admired, and the exhibits included desks and tables in rosewood, elaborate carving in sandal wood, and massive work in padauk. Some time was spent in the museum devoted to timber and mineral specimens, and finally the members were entertained to tea, which was attended by the Deputy High Commissioner, the Indian Trade Commissioner and the Mineral Adviser.

The meeting concluded by thanks to Sir Hugh for all the trouble he had taken and for the hospitality provided, and in reply he expressed a wish to give every help possible to architects wanting information upon Indian timbers, and it was pointed out that only those which were readily obtainable in the English market had been shown.

It is to be hoped that this visit may do something towards helping the use of Empire products, an objective so desirable for our national trade recovery. India House, it should be remembered, is part of India in London, established to foster the use of all the products which a population of over 300 millions is prepared to supply; and though the recommendation of specific firms is avoided, information as to merchants able to supply Indian timbers and details of the characteristics of these woods is always available by inquiry addressed to this centre.

The following is a list of the timbers inspected, and their

properties, which Sir Hugh Watson kindly prepared and circulated at the meeting.

### TIMBERS IN USE IN INDIA HOUSE

(The notes in inverted commas are from the *Empire Marketing Handbook*).

*Andamans Padauk.* (*Pterocarpus dalbergioides*.) Doors, frames, skirtings, counters and lifts. "A very strong, durable and elastic wood. Hard wearing." "Saws and machines without difficulty." A fine timber for counter tops, doors and lifts; also a good flooring and panelling timber.

*Burma Padauk.* (*Pterocarpus macrocarpus*.) Soffit to balcony in Exhibition Hall in basement. Balustrade in Exhibition Hall on Ground Floor, panelling, etc., in Library. A fine panelling and flooring timber.

*Indian Silver Grey Wood.* (*Terminalia bialata*.) Panelling and furniture in the High Commissioner's suite and other rooms on the Third Floor. A fine decorative timber; works well with machine or hand tools, finishing cleanly and smoothly.

*Gurjun.* (*Dipterocarpus* sp.) Floors. A good constructional timber, and a very fine flooring timber. "Saws and works easily, and can be finished to a good surface."

*Indian Laurel Wood.* (*Terminalia tomentosa*.) Panelling and furniture in large Committee Room and Chairman's Room. "Machines well to a smooth finish, with suitable tools, and turns excellently."

*White Bombax.* (*Terminalia procera*.) Panelling in Trade Commissioner's suite. "Saws well and machines well; lends itself to staining and takes a good polish." Has been used as a flooring timber in the New Shakespeare Theatre, Stratford-on-Avon.

*Chuglam.* (*Terminalia bialata*.) Doors, frames, skirtings, etc. Fourth Floor and upwards.

*Rosewood.* (*Dalbergia latifolia*.) Front doors and furniture. A well-known decorative timber.

*Teak.* (*Tectona grandis*.) About the finest hardwood in the world for all purposes. Unfortunately very little has been used in India House, on the grounds that the timber was too well known to need advertisement. The window display illustrates the decorative qualities of this timber.

*Indian Cedar.* (*Cedrela Toona*.) Used for backing of veneers. A fine constructional and moderately ornamental timber for interior work and furniture.



# Architectural Training To-day in England and Abroad

BY L. W. THORNTON WHITE, A.R.I.B.A.

## THE BRITISH ISLES

### INTRODUCTION

Every architect, whether private practitioner or salaried member of the profession, principal or assistant, has on many occasions to advise on matters of architectural education. The friend contemplating launching a son or daughter into the complexities of building art needs some authoritative statement on the relative merits of various ways of entering the profession—the pupil in the office who needs so much instructing in details of a structural or historical character that he is instructed by his immediate senior to go to absorb academic wisdom at night—the clerical assistant or specification typist who feels called upon to acquire some general knowledge of architectural elements and terms—and, unfortunately more rarely, the artisan whose interest in his craft leads him to contemplate studying more closely its relation to all other trades and crafts about a building: some or all of these people will sooner or later seek advice of the architect upon educational means.

Very few of the general members of the profession have the time, or indeed any real opportunity, to keep abreast of the changes in architectural education which are constantly taking place. Few realise that the training of architects, especially in the schools "recognised" by the Institute, has completely changed during the last ten or fifteen years. The very terms which marked the boundaries of various fields of training—"building construction," "theory," "design," "history," and so on—have changed their meaning and the student of to-day does not attempt to apply the phrase "Beaux-Arts" to everything and anything of an abstract or nebulously "artistic" nature. Nor is he so blindly engrossed in technique that he recognises only very soft pencil on detail paper as Design, incisions with hard pencil (with chisel-shaped point) upon cartridge paper as drawing in Construction, diminutive sketches of cathedral plans as History and ticklings with a brush within a deckle-edge as Art.

Two main types of School exist in Britain to-day—the whole-time recognised school of architecture and the part-time school of architecture concentrating upon evening instruction. In addition a few schools offer half-time courses, especially in the North and Scotland. At the present moment, whole-time and part-time (evening) education differs so completely, both in approach to the problem of training and in detail, that it is necessary to review each type separately.

### PART-TIME TRAINING

The demand for part-time instruction far exceeds that for whole-time. The demand comes from (a) student architects who have completed a three-year whole-time course, (b) articled pupils, (c) student architects approaching the profession through a period of work in each building trade, (d) assistants and draughtsmen wishing to work for the Intermediate and Final examinations of the R.I.B.A. and at the same time to increase their immediate value in an office (about two-thirds of the part-time students belong to this category), (e) clerical assistants to architects, and (f) assistants, clerks, salesmen, etc., in allied vocations (decorators, shop designers, draughtsmen in specialist firms, etc.).

Evening part-time instruction in architecture is given by the Polytechnics, the Art Schools and by some Technical Colleges. A few of the recognised schools (University and otherwise) give a limited amount of part-time evening instruction. *Only very few of the Evening Schools have yet tackled the broad question of the formation of architects by means of part-time education.* Most are still apparently satisfied to hold "classes" in individual subjects as the local demand arises, and the students are left with the difficult and usually unattempted task of properly correlating the disjointed instruction. The tradition of "classes" is very strong and the multiplication of subjects (Lighting and Acoustics are recent additions to the demand) merely means still more classes, with longer hours, or more years, of attendance. There is consequently a good deal of unnecessary overlapping of subject matter—a general simplification is long overdue.

The fact must be faced that the majority of students attend the part-time schools primarily with the object of passing the R.I.B.A. examinations. These are now conducted in a sufficiently general and sympathetic form (and are constantly being developed to meet new conditions) to allow the more enlightened schools to attempt the establishment of properly related courses in architecture—courses based on a study of the need to inculcate upon each student, firstly a broad architectural outlook and, secondly, a sufficiency of technical detail to allow him to solve readily everyday building problems.

Some of the crudest of the erections masquerading as architecture are traceable to this complete lack of *basis* in most part-time class instruction. The Public Library which must be good architecture because it is based exactly (scale and appropriateness apart!) upon some

measured drawing of a bit of Hampton Court Palace; the Villa which aspires to architectural eminence with pilastered encumbrances inspired by lantern-slide glimpses of French cathedrals and detailed with the aid of tracing paper extracts from the A.A. Sketch-book, or any other recording publication the office library happens to possess; the suburban cinema behind a fat facade of moderne-Egyptian pylons whose coloured incisions of Mickey Mouse displace those of early Memphis.

Experience seems to show that several preliminary improvements are necessary before part-time instruction can become really vital. The following suggestions may help.

The course in any one district should be concentrated in one school. No satisfactory correlation is possible when, say, Design is taken in the Art School and Construction in the Technical School.

Where transport is efficient, neighbouring authorities each possessing small and inadequate courses in architecture may combine to form one central School of Architecture, controlled by an architect-head, responsible direct to the Educational Authorities.

The development of the larger part-time schools into recognised schools under the R.I.B.A. scheme, thus freeing the schools from the limitations of necessity imposed by the professional examinations.

A thorough simplification of the courses, the development of a system more flexible than the traditional "classes" organisation, and the establishment of courses based on an independent, rational conception of architectural education, tempered by a real knowledge of the capabilities and limitations of the students for whom the courses are designed.

More use may be made of a part-time teaching staff of responsible architects with a flair for teaching rather than professional teachers with a flair for architecture. The hours of "whole-time" teachers may profitably be reduced to a minimum, or other means found to keep the teaching staff in close and constant touch with actual practice.

A rationalisation and speeding up of the technical side of architectural education, possibly with the aid of sound-films showing the erection and completion of structures using varying combinations of materials for the solution of definite problems. The films may be produced by and rented from some central authority.

In connection with the study of the History of Architecture as much use as possible should be made of local examples, to enable students to appreciate better the reality of building problems of the past. A thesis on some aspect of local work may be more useful than an examination paper on a Specialised Period in the History of Architecture.

Collaboration with the local building industry to enable part-time evening students to pay regular visits to selected buildings in course of erection in the neighbourhood.

#### WHOLE-TIME TRAINING

The recognition of schools by the R.I.B.A. over a widely distributed area has perhaps more than anything else contributed to the rapid development of whole-time school training during the last few years. This recognition takes the form of granting students who have satis-

factorily passed through the school course exemption from the Intermediate and Final examinations for the Associateship R.I.B.A. It cannot be too clearly stated that this does not mean that schools merely hold Intermediate and Final examinations of their own based generally upon the R.I.B.A. model; on the contrary each school is now reasonably free to work out its own system of education and to conduct examinations of a form best suited to its methods. As a consequence, these schools have almost wholly thrown over the "class" system, to concentrate upon studio work interrupted only by short lectures and criticisms of executed work.

Students are no longer required to solve one unrelated problem in design after another, nor to compile imposing notebooks depicting the Historic Styles, and building-construction, hygiene, sanitation, acoustic-construction, building-materials, theory-of-construction, graphic-statics, and all the innumerable sub-sections so dear to the school-master are now surely but slowly (too slowly!) being grouped and rationalised under one comprehensive Science of Building. The teaching viewpoint has changed—instead of concentrating upon tuition in individual subjects, which altogether merely form a technical basis upon which to build an understanding of architecture, a broad architectural ideal is established and the student encouraged by scientific, economic, æsthetic, historical and other studies and researches to attain competence for the practical realisation of the ideal.

Appropriate time is expended upon research into principles, and analysis into essentials. In domestic design, for example, a student does not now compile a house "design" by visualising the building as a collection of details he has learned under the guise of building construction, or as an essay in some superficial "style" of architecture, ancient or modern, which has excited his interest, but he is first encouraged to *think* out the essential requirements of each room needed in our present-day living, the requirements of plan, of lighting, of accessibility, of heating, of comfort, of maintenance, of decoration, of composition, of appropriate character and scale, and so on; he supplements his own thinking by research into precedent and gains some knowledge (guided, of course, by the school staff) of how his problems have been solved in the past, and he then proceeds to the design of a house through a reasonably deep appreciation of the fundamental problem in hand.

The schools have been criticised in the past as being impractical—we have all met the student misfit who never will appreciate the realities of architecture but who takes an enormous interest in pretty drawings and who could be relied upon to struggle knowingly in adapting the colour decoration of a Grand Palais to the confines of some local Picturedrome, or the bullet-headed gentleman who enters a school to learn all about the artistic trimmings and whose most distinguished achievement is to discard the symmetrical bowler hat for the black felt worn with alarming asymmetry. If one may

criticise the schools now it is from the view that they look like becoming too coldly practical, that their present methods are capable of over-development (signs have already appeared!), that they are in danger of stultification by over-organisation, and that by an over-emphasis of the scientific and analytical approach architectural criticisms in place of creative-designers may be produced.

One might even begin to analyse the essential bases of architectural education and discover that a vital basis for the development of any creative instincts a student may possess is in the deepest possible understanding between student and teacher.

## SYSTEMS OF ARCHITECTURAL EDUCATION ABROAD

The recent International Reunion of Architects in Milan, with its International Conference on the Formation of the Architect, gives, in its reports (almost wholly ignored by the Press in this country), an opportunity to revise one's knowledge of the educational methods obtaining in other countries.

### FRANCE

The time-honoured traditions of l'École des Beaux-Arts continue. Indeed they have received added vitality of late by the almost complete discarding of the extravagant projects which formerly led students to the Villa Medici, and the substitution of problems more parallel with the requirements of contemporary building.

The E.D.B.A. provides a course of two stages, each of about two years' duration, and continued by a period of work on a building site or in an office before the diploma is granted. Most of the science of building is included in the first stage, along with problems in design, and the second stage concentrates upon the preparation of fully worked out designs to given programmes, interspersed with short programmes either of an imaginative or decorative character. The greatest liberty is given to students as to the manner in which they execute their designs. Eight main programmes are set each year and at least two are required to be fully completed, the student concentrating upon the subjects which interest him the most. The title of each programme is announced some time before an *en loge esquisse*, or preliminary sketch design, is prepared, so that each student may make full research into the type of building to be designed, and is expected to study actual buildings of appropriate character. Towards the end of his course, the student must prepare a diploma design (similar to our thesis design), the subject being chosen by the student, formulated by himself to cover the whole scope of his studies in the School and finally submitted for the approval of a jury.

The students work in accordance with the Atelier principle, that is to say they take their lectures in the premises of the School, but do their work separately in studios. The French Atelier is quite different from the English studio. In the former students of all years work

together, the more experienced helping the beginners in return for donkey-work and in many Ateliers aspirants for admission to l'École do a preliminary training. There are three Ateliers attached to the School, presided over by masters or patrons nominated by the State. In addition ten others—ateliers extérieurs—accommodate a large number of students, who select their own patron d'atelier. The patron directs students in their studies and it is a tradition that he does not impose his own views upon them but on the contrary endeavours to develop their own personalities. The Atelier has several advantages over the Studio, for they encourage men to give up the schoolboy manner more quickly and to take up the outlook of a student, they allow the younger men, by work on the schemes of their elders, to assimilate imperceptibly the technique of study and many of the practical details encountered in working out a programme. The older men encounter early the problems of responsibility and generally a communal atmosphere is established which may be more important than the influence of the patron himself.

Decoration forms an essential part of the student's work, more especially in his last year in the School, when several programmes are set which call for collaborative work between architect, painter and sculptor students. Town Planning is not taken in the School, but courses organised by l'Institut d'Urbanisme are attended by most students.

### AUSTRIA

Architectural studies in Austria appear to be in more than the usual state of flux, though the one general realisation that architectural education cannot be compared with any other vocational training seems to be emerging. The practice of including a School of Architecture as a sub-section of a School of Art or a Technical College is deplored. It is suggested that the usual, illogical arrangement should be reversed, that a principal School of Architecture should be established and that the applied arts, crafts, decoration, building technology, etc., which serve architecture in actual practice, should be taught in Schools under the sympathetic control and guidance of the School of Architecture. Austria, as other countries, does not appear to have solved the problem of formulating entrance tests which indicate with any degree of accuracy the student with a real talent for architecture; they are encouraging, as an aid to this detection, the establishment of outline courses in architecture in the schools of general education.

### CZECHOSLOVAKIA

Much enthusiasm has been devoted to the development of architectural education in Czechoslovakia, especially in the Technical University of Prague, one of the three Schools in the country taking students in architecture from the High or "Industrial" Schools. The problem is approached through an understanding of technical science, combined with a training in art beginning in

the first year (landscape painting, life drawing, decoration, etc., are included). The School is of opinion that a National Standard of architecture is not formed by a few extraordinarily talented individuals, but by a high average of perfectly schooled architects; their teaching methods reflect this opinion and aim to allow all students who show keen interest in the work to reach the highest possible standard of skill and knowledge. The course in Architecture lasts for four and a half years and it is interesting to note that the "thesis" designs of the last year are actual problems of town planning in Prague and other cities growing rapidly in size, traffic and life. The students work as a whole upon the town planning scheme and individually work out buildings included in the scheme. Practising architects who may be working on the actual problems collaborate in this educational work.

#### SWEDEN

The student architect in Sweden is required to give six years to study in Stockholm—four years in the Royal Technical High School followed by two years in the Royal School of Fine Arts. The two Schools combine to form one course in architecture. It is claimed that while working in the first four years in the same building as engineers, etc., the student learns to respect technical science and the engineer's point of view, while in the last two years he works alongside painters and sculptors, with benefit to the decorative side of his work. Study in the Art School is frequently of a part-time nature, some students taking up work in an architect's office for several hours a week. Many of the lecturers in the two Schools are the same and a direct link is established between the two.

Swedish education has one particular feature of interest, which probably has a direct bearing upon the intensely national character of their architecture—lectures on the history and development of Swedish Architecture, as a special subject, extend throughout the courses.

#### GERMANY

Architectural education in Germany is now in course of reorganisation. There is no profession of "Architect" as such and legislation is being sought to register the professional title, with the establishment of suitable means of testing the qualifications of candidates to practise. It is proposed that these tests, when agreed upon, should be applied to all persons at present using the title of Architect, as well as to students entering the profession—for it is estimated that a large proportion of those who at present call themselves "Architects" have no real claim to the title. There is no diploma in architecture granted by the Technical High Schools, the Art Schools and the Technical Schools which give instruction in Architecture. Registration will undoubtedly encourage the granting of such a diploma, distinct Schools of Architecture are suggested and should have no difficulty in obtaining numbers of students anxious to qualify.

Mention must here be made of the excellent work of

the Bauhaus at Dessau during the past few years, though the School is now unhappily closed. The Bauhaus attempted, and to a remarkable degree achieved, a fresh approach to the education of architects. The great difficulty of placing the student in the right branch of vocational study was tackled immediately upon his entry into the School. A psychological examination of the student, through an observation of his natural talents in the handling of materials, was undertaken. Briefly the students were given a range of actual materials and asked to make out of some or all of these materials anything which interested them. This process was carefully observed over a suitable period and a careful opinion formed on the best development for each student—architect, interior designer, sculptor, equipment designer, painter, and so forth. The instruction of the students selected as suitable for architecture continued, always with an emphasis on material, its scientific use and appropriateness for purpose. The work of the Bauhaus thus emphasised primarily one half of the qualities which make for good architecture and its contribution has been of vital importance. Its influence has been wide and it is regrettable that its work is not continuing to find a full balance between the technical and emotional qualities of building.

#### L'ACADÉMIE EUROPÉENNE MÉDITERRANÉE

One of the most interesting developments of the past year is the establishment of the European Mediterranean Academy on the south coast of France, above Cavalière. The Principal of the Academy is H. Th. Wijdeveld, the Amsterdam architect, with Erich Mendelsohn and Amédée Ozenfant, the painter, as co-directors. The new organisation aims to establish a School which will avoid the personal eccentricities developed under the pupilage system and at the same time to avoid the lifeless work which purely academic study may encourage. Courses in architecture, painting, sculpture, interior equipment, ceramics, typography, music and theatre are projected, each section being controlled by an artist of European reputation.

The basis of the work is to be found in the social, economic and technical conditions of the present day. The Academy does not intend to seek "modernity," but rather to establish a well-balanced connection between those great traditions of the past which are organically one with the present—to unify tradition with the desire for the expression of to-day.

An essential part of the work in the architectural section will be the erection of a number of buildings for, or in the vicinity of, the Academy. Thus will students be able to alternate practical work with drawings and theoretical work in the studio. An approach through a study of materials is intended, a study which will extend beyond purely scientific or economic considerations. Designs will be studied so far as possible in three dimensions and it is intended to develop the use of perspective, models, photography, and film as an aid to designing.

SC

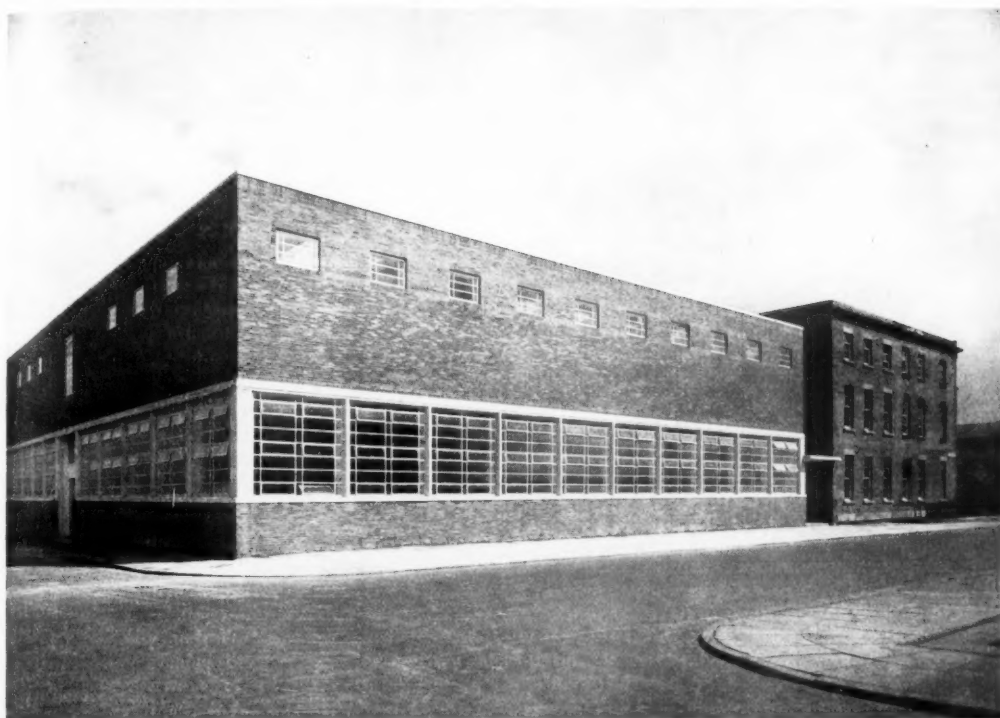
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*The Bedford Street side of the studio block. The entrance for students is on the right*

## THE NEW BUILDING FOR THE SCHOOL OF ARCHITECTURE, LIVERPOOL UNIVERSITY

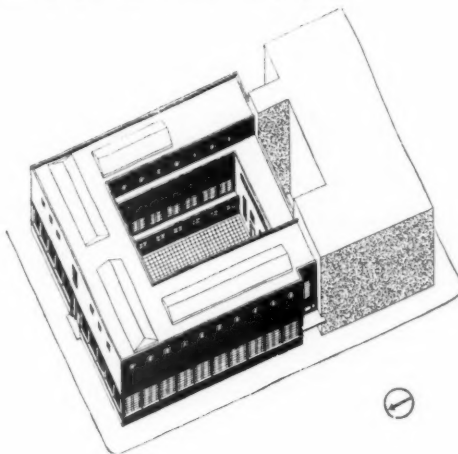
*Architects: Professor C. H. Reilly [F.], Professor L. B. Budden [F.] and J. E. Marshall [A.]*

### GENERAL.

The building has a nucleus of four Late Georgian houses, facing Abercromby Square. These have been extensively altered in order to conform to the planning requirements of what is in effect a new building for a school of architecture. The cost of altering the old houses was £5,000; that of the new building £20,000, or just under 1s. per ft. cube. A bequest of £20,000 in the will of the late Viscount Leverhulme and a donation of £5,000 by the present Viscount Leverhulme provided the money. The school could accommodate 250 students, but at present the University has decided to take no more than 200.

### THE PLAN.

The administration, staff rooms, reception hall, board room, two lecture rooms, main architectural library, the accommodation required by the Department of Civic Design, a flat for the resident technical assistant, students' common and cloak rooms, small *en loge* studios and other similar units have been placed in the old house, leaving the new building free for studios, lecture theatres, the criticism room and materials bureau. These have been ranged





round a central courtyard. The old buildings and the studio group are linked by halls on two floors running across the site with the students' entrance on the ground floor at one end and the main stair at the other; this gives circulation spaces for students, which have been found valuable.

### THE STUDIOS.

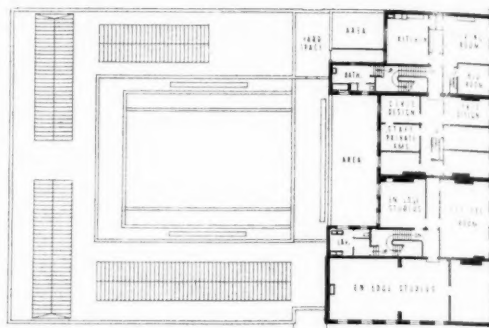
These are of two types. On the ground floor they are lit by continuous ranges of window on both sides, the ceiling of the circulation corridor being kept low on the courtyard side. In the studios on the first floor the principal source of lighting is from specially designed lantern lights which admit an abundance of light without glare or heat. A patent is pending for this design. In principle the lantern light consists of an ordinary patent glazing roof with, below, a laylight consisting of alternate rows of lightly and more heavily obscured glass, the former admitting north light and the latter a relatively small percentage of direct sunlight. (See photograph on page 306.) The system is only applicable to direct north and south or east and west orientation. The whole lantern light is easily accessible for cleaning through side doors on the flat roof. Condensation is prevented by cross-ventilation and a heating pipe above the laylight. The system was found to work excellently in the hot weather last year.

The windows in the first floor studios have been provided only for cross-ventilation for which the corridor heads have been kept at a low level. (See cross-section on page 305).

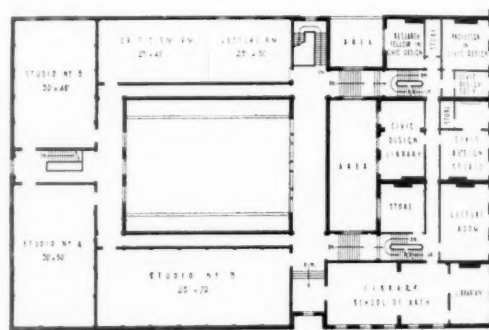
### MINOR PLANNING POINTS.

The first floor hall has been arranged for exhibitions with continuous pavement lights and a row of light fittings above the blank wall. (See photograph on page 306).

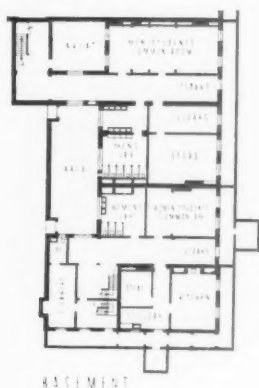
The large lecture theatre, furnished with permanent desks in oak and oak-faced ply, will contain the whole school. The lantern-screen is sash hung and can be pulled down over the blackboard. Light-tight blinds are fitted.



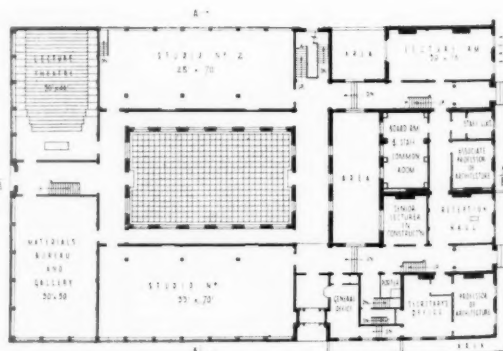
SECOND FLOOR



FIRST FLOOR



ASCIMENT



GROUND FLOOR

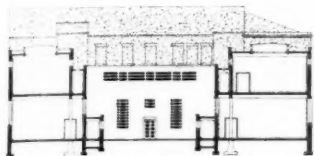




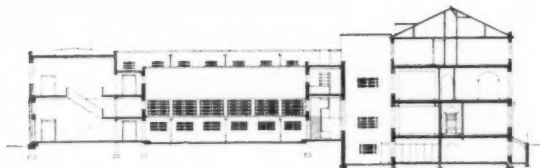
ELEVATION TO CHESNUT ST.



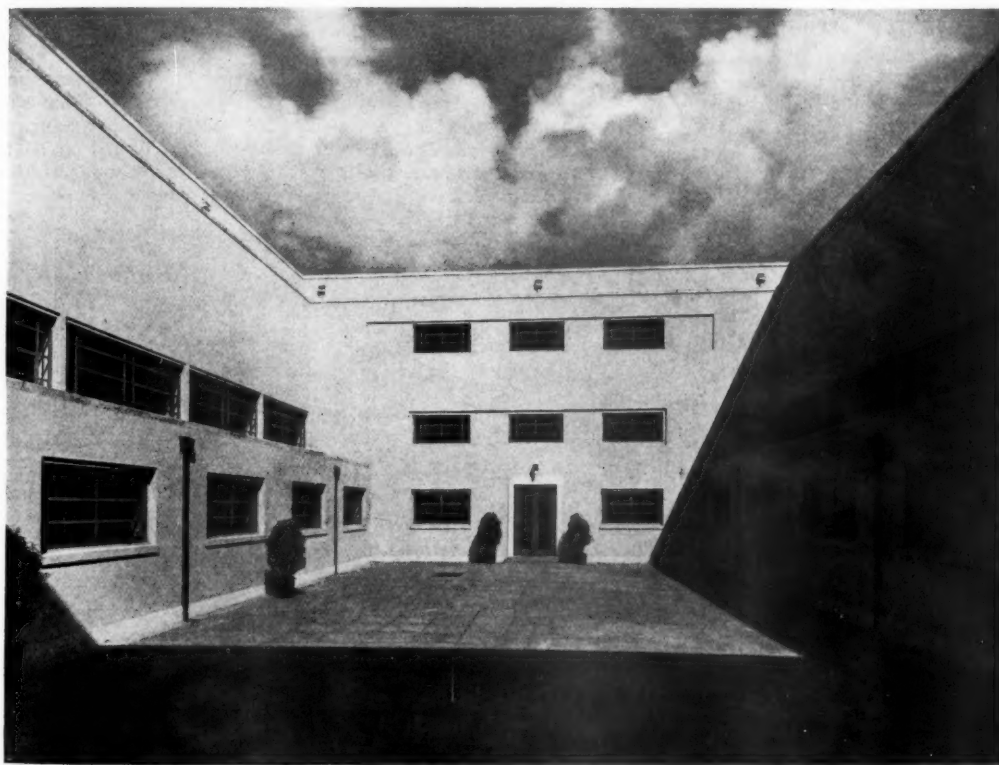
ELEVATION TO BEDFORD ST.



CROSS SECTION A.A.



SECTION B.B.



*The central courtyard. This view and the cross-section above show how the corridor heads on both floors have been kept low in order to allow cross ventilation in the upper floor studios and light as well as ventilation on the inner side of the lower studio. The walls of the courtyard are finished in cream stucco and the metal windows, which have specially wide frames, are painted light green.*



*The ground floor hall and main staircase.*

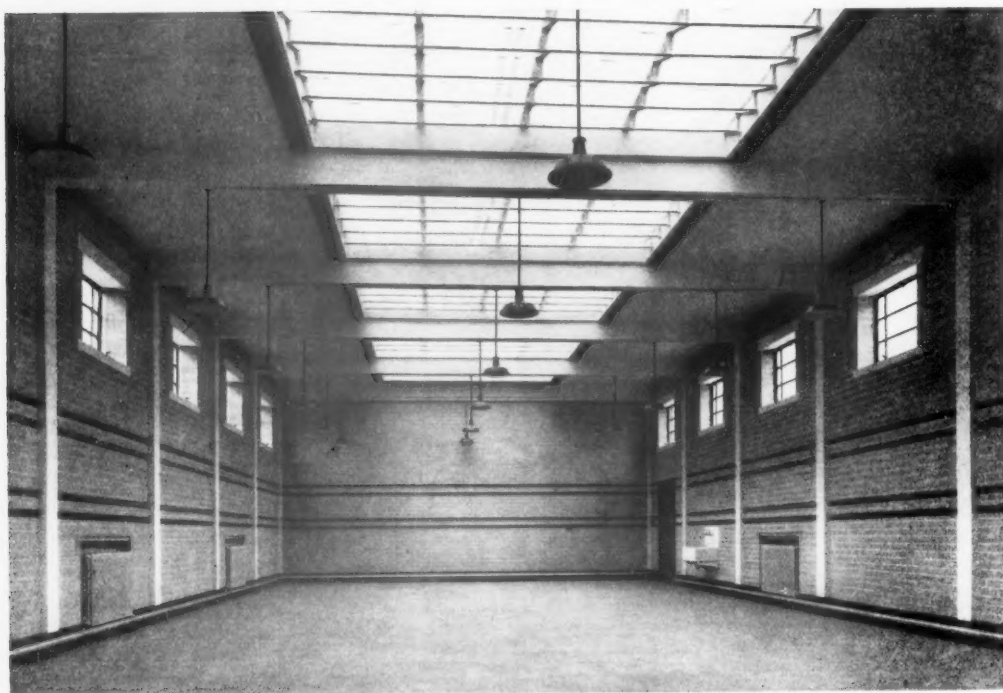
A special room for stretching drawing paper and washing drawing boards has been provided; this is fitted with large shallow lead-lined trays. A packing room and workshop is provided under the gallery of the lecture theatre. An extra entrance has been provided giving direct access for the public to the large lecture theatre and materials bureau, in which it is proposed to hold periodic exhibitions.

#### STRUCTURE.

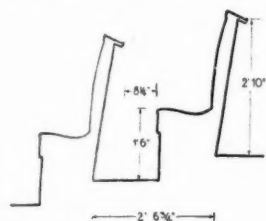
The new structure has a steel frame, the wall filling being of brick. The external facing is of fine-cut rustic bricks, and the internal of sand-lime bricks, flat pointed. The walls of the studios are fitted with battens for the hanging of drawings, in the case of the criticism room the walls are lined with Hessian canvas mounted on boarding. Externally the walls are mainly  $15\frac{1}{2}$  inches thick, with a 9 inch inner skin, 2 inch cavity and  $4\frac{1}{2}$  inch facing brick outer skin. The courtyard is rendered in Portland cement stucco and covered with a special stone paint. The floor of the court is paved with cast concrete squares. Structural floors are of reinforced concrete on the tee-beam principle surfaced with black magnesite flooring. The windows are of steel; the roof surfaces of asphalte.

#### DECORATION.

Generally, small areas of strong colour give emphasis at required points, against the foils provided by plain surfaces, in some cases the natural colours of materials. The principal colours are black, scarlet, veridian green and light blue. The colour work was carried out mainly under the direction of Mr. E. R. F. Cole, Lecturer in Decoration in the School of Architecture.



*A typical upper floor studio showing the new method of roof lighting (described in the text) which prevents glare and undue heat. The walls are faced with sand-lime bricks and the floor with magnesite flooring.*



Detail of Lecture Room Seating

**CONTRACTORS, ETC., FOR  
THE LEVERHULME BUILD-  
ING, LIVERPOOL SCHOOL  
OF ARCHITECTURE**

**GENERAL CONTRACTORS:**

Joshua Henshaw & Sons

**SUB-CONTRACTORS AND SUP-  
PLIERS INCLUDED:**

Frank White, Ltd. (steelwork).  
The Ravenhead Sanitary Pipe  
and Brick Co., Ltd. (bricks, multi-  
coloured and common).  
West Lancashire Brick Co., Ltd.  
(silica bricks for inside walls).  
Liverpool Artificial Stone Co.,  
Ltd. (artificial stone and flagging).  
Trinidad Lake Asphalte Co.,  
Ltd. (asphalte).

The Magnesite, Terrazo and  
Mosaic Co. (patent floors and  
terrazo floors and landings).

The Hollow Steel Floor Co.,  
Ltd. (patent floors).

Joseph Brooke & Sons (Silex  
stone steps and threshold).

Rea Metal Casements, Ltd.  
(steel windows).

Williams, Gammon & Co.  
(Kaleyards), Ltd. (rooflights).

J. A. King & Co., Ltd. (patent  
rooflights).

R. W. Haughton (plumbing  
and sanitary engineering).

C. E. Price (electrician).

The Brightside Foundry and  
Engineering Co., Ltd. (heating  
engineers).

J. B. Johnson & Co., Ltd.  
(plastering).

Pilkington Bros., Ltd. (glass).

J. G. Nicholls, Ltd. (glazing).

Rowe Bros. & Co., Ltd. and  
Musgraves (Liverpool), Ltd. (sanitary  
equipment).

W. & R. Leggott, Ltd. (locks  
and door furniture).

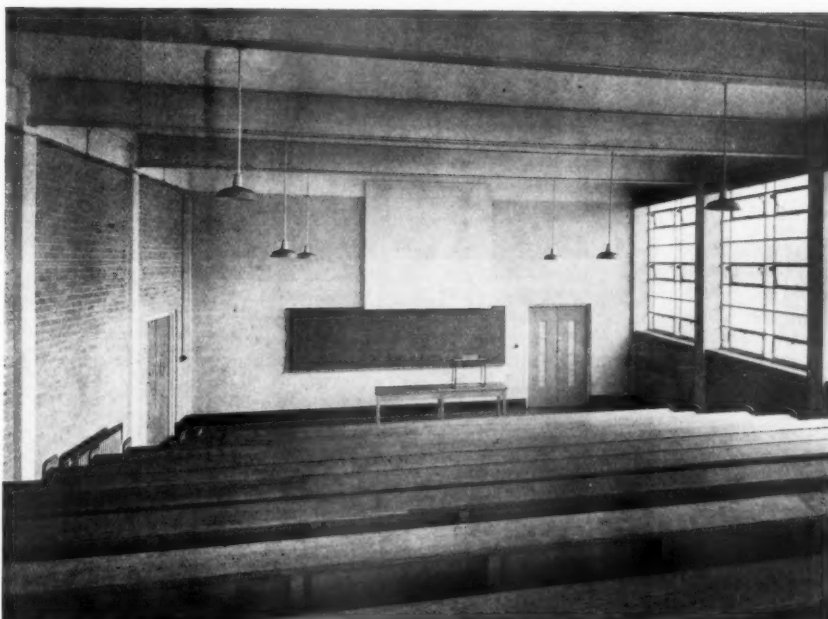
Frank Gaskin (painter and  
decorator).

The Walpamur Co., Ltd. (paint).

Quiggin Bros., Ltd. (radiator  
grilles).

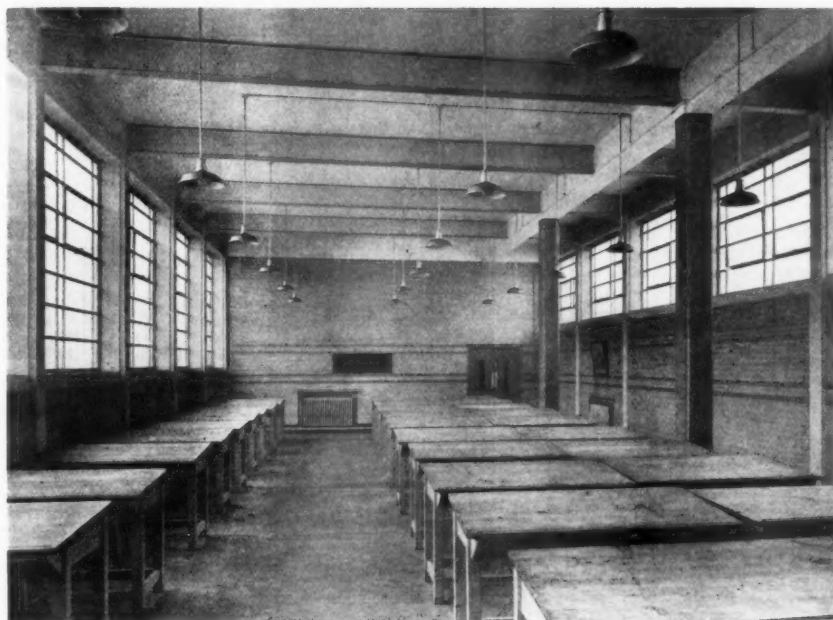
Henderson & Glass (pipe duct  
covers).

G. Lowe & Sons (iron gates,  
railings, etc.).



Above. Lecture Theatre

Below. Typical ground floor studio



## Review of Construction and Materials

*This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science Standing Committee. Every effort is made to ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor.*

### THE REPORT OF THE REINFORCED CONCRETE STRUCTURES COMMITTEE\*

This report is the result of the investigations carried out by the Reinforced Concrete Structures Committee of the Building Research Board over a period of about two years.

The Committee, under the chairmanship of Sir George Humphreys, consisted of a number of distinguished engineers and also two representatives of the R.I.B.A., Mr. Maxwell Ayrton and Mr. Alban H. Scott.

Apart from the general need for guidance, the London County Council had asked to be furnished with recommendations for a Code of Practice, for the use of reinforced concrete in buildings, similar to that drawn up, for steel, by the Steel Structures Research Committee a few years ago, and which subsequently became crystallised in the familiar Steel Code. It has been realised that the regulations governing the use of reinforced concrete have needed revision, in the light of research and in consequence of the improved quality of the materials, particularly cements and aggregates. Briefly, the existing permissible stresses are too low and, as a result, the progress and development of this method of construction has been slow.

The Report is presented under three main headings:—An Explanatory Statement, the suggested Code of Practice, and the Appendices. The findings of the Committee are described briefly in the Explanatory Statement and are set out in detail in the Code which follows. The Appendices are most important and are essential to the proper interpretation of the Code. Appendix 1 deals with general building clauses, such as superimposed loads on floor slabs, panel walls, etc., and follows very closely the form of the Steel Code. The remaining appendices give standard methods of test.

The principal recommendation is that there should be three grades of concrete, the classification depending upon the degree of supervision and the nature of tests carried out.

To quote the Report: "The day has passed when one stress only should be permitted for a mix regardless of the care exercised and the general level of strength achieved."

The three grades suggested are:—

1. Ordinary Grade: Having a safe stress of 750 lb. per square inch for 1 : 2 : 4 mix, with a corresponding increase of stress for a richer mix. In this grade no rigid control need be exercised.
2. High Grade : More rigid control and also periodical tests on the site—stresses approximately 25 per cent. greater than for Ordinary Grade.
3. Special Grade : Strict control and more frequent testing—stresses to be based on tests, but may be as much as 25 per cent. greater than for High Grade.

With regard to steel, the safe tensile stress recommended is 18,000 lb. per square inch. This figure is based on the yield point and not on the ultimate stress. Provision is also made for the use of high yield point steel, under certain conditions, for which a stress of 20,000 lb. per square inch is permitted.

The Committee have wisely confined the Report to matters of principle and have left the application in the hands of the designer; consequently there are very few formulæ. Much of the information is given in the form of tables and the document generally is exceedingly well done.

There can be no doubt that the adoption of the recommendations contained in the Report will be a stimulus to the development of reinforced concrete construction and a valuable contribution towards more economical building.

C. S. W.

### SOME STEEL ALLOYS RECENTLY INTRODUCED

Whilst in the engineering trades various alloys of steel have been used for particular purposes for many years, it is notable that in this country alloys have not been introduced into the building trade.

For some years, in America, both tubes and sheets for roofing have been made from a copper-bearing steel, and very notable increased resistance to some forms of corrosion has been claimed. The idea is, of course, not new, and repeated reference to this type of alloy may be found dating back for 80 years or more. Quite recently Messrs. Dorman Long have started to

\*Report of the Reinforced Concrete Structures Committee of the Building Research Board. London: H.M.S.O. 1934. 1s. 3d.

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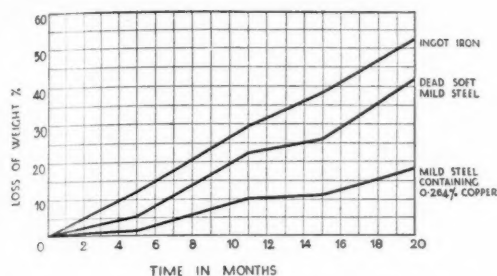
APPLIED

LOAD IN TONS

15 ft. 4 in.

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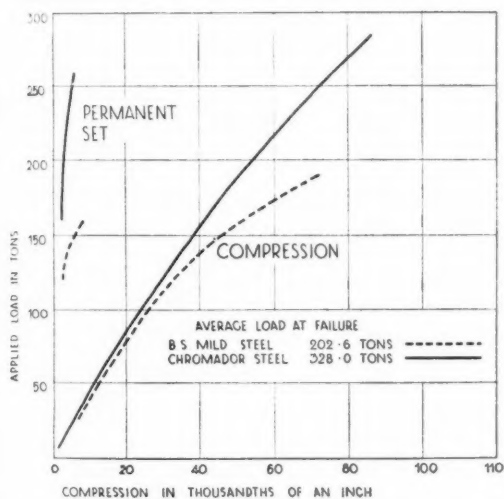




Comparative corrosion tests on:—(a) ingot iron (b) dead soft mild steel (c) mild steel containing 0.264 per cent. copper. In these tests thin sheets of metal were exposed to a constantly warm atmosphere with free circulation of air (conditions which may be described as especially corrosive) and it will be seen from the graph that the material containing 0.264 per cent. copper proved greatly superior in resisting corrosive attack.

market these steels in England under the name "Cuprador." The amount of the copper addition is not great—generally ranging from 0.25 to 0.35 per cent. A great deal of research has been carried out in America and Germany, as well as by Messrs. Dorman Long, and whilst in some cases quoted copper-bearing steel wire had a 30 per cent. longer life than copper-free wire of otherwise similar type, probably the best general idea is given in the following graph.

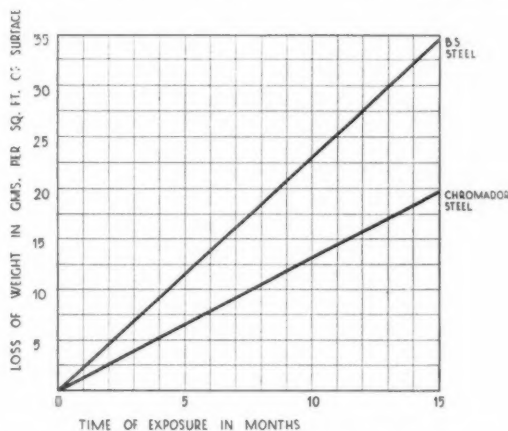
It is interesting to note that copper steel when galvanised is as superior to plain steel when galvanised as is the metal in the ungalvanised state. This alloy will work in every way, both hot and cold, as well as ordinary mild steel, and in mechanical tests is fully up to the requirements of B.S.S. No. 15



Comparative tests of rolled steel sections of "Chromador" and mild steels. Compression test on 10 in. by 8 in. by 55 lbs./ft. B.S.B. 15 ft. 4 in. long. Specimen tested with flat ends axially loaded.

for structural steel. The writer had occasion to cut a certain amount of American-made copper steel water tube some three years ago, and it appeared to work much more easily than the ordinary run of tube used for hot-water fittings. It would be interesting to have some figures as to the corrosion-resisting properties of this alloy compound to real wrought-iron tube. It is suggested that the material is well worth consideration for any exposed structural steelwork.

The same firm have also commenced manufacture of a new high-tensile steel for structural work under the name "Chromador." Historically this is of the utmost interest, as it is the first time that a high-tensile steel has been produced in any quantity for structural work since mild steel was first introduced as an effective alternative to wrought iron. This steel, which contains rather less than 1 per cent. each of manganese, chromium, and rather under 0.5 per cent. copper, is claimed to permit of 50 per cent. higher loadings than is the case with present standard practice for mild steel. It is, of course, necessary to use suitable high tensile steel for rivets, in order to



Comparative loss in weight of  $\frac{1}{4}$  in. thick plates exposed at mean tide level (alternately wet and dry) in River Tees (approximately half sea water)

obtain the full advantages offered by the alloy. The steel is similar in working properties to ordinary B.S. structural steel, and by reason of reduction of weight, it is claimed that the additional cost of the alloy is more than offset, and that the resultant completed work is actually appreciably cheaper. In addition to the extra strength, the steel offers very considerably increased resistance to corrosion, various tests showing from 43 per cent. to 49 per cent. less loss in weight than B.S. mild steel under similar conditions. This is particularly valuable in view of the fact that sections employed will be proportionately thinner than with ordinary steel. It is proposed to use this steel for a large part of the new Danish Storstrøm Bridge, and whilst its first application will obviously be for heavy engineering works and shipbuilding, its introduction as a common material for steel-framed buildings cannot be long delayed. Architecturally it is particularly interesting where very long spans are required, as it will materially reduce the depth and weight of large built-up girders.

*The following notes are compiled from answers to unusual questions received at the BUILDING CENTRE.*

### THE MANHOLE COVER

An accessory of building that has hitherto received very little scientific thought is the manhole cover. Those used in ordinary domestic work are necessarily cheap, with the consequence that metal is thin and castings rarely even reasonably true. These two bad qualities result in cracked and broken covers—some will not even stand the impact of a loaded wheelbarrow—and

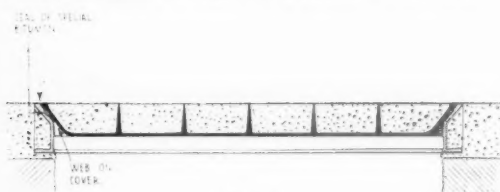


FIG. 1

in leakage of sewer gas past badly fitting surfaces. In theory covers should be bedded into the frames with heavy grease, but it is rarely done.

A third defect which is a nuisance, particularly in the internal trench cover, is rocking. The ordinary angle-iron frame, though it may be level when new, will soon allow dirt to penetrate to the joints, so that an uneven bearing is formed and rocking begins. In the case of rocking road covers the rebounding bumps of wheels wear the surrounding surface and causes the cover to "stand proud."

During the past few years a new type of cover has been developed, which is the result of study of the foregoing defects. Fig. 1 shows that the cover and frame have bevelled faces

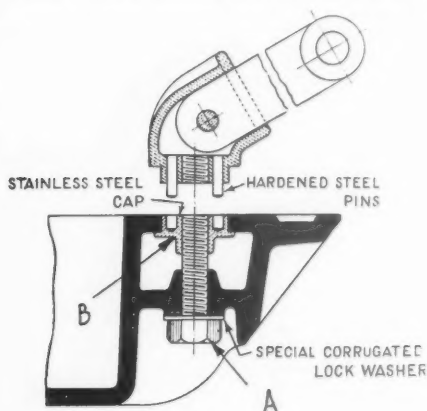


FIG. 2

which are ground to fit accurately. Load on the cover merely presses the faces more tightly together. For sealing the makers sell a special plastic bitumen which never sets hard but is "rubbery" enough to stay in place when the cover is lifted. If the bitumen is merely wiped with a rag the cover will bed itself

and become gas-tight again. Weakness and consequent cracking have been overcome by scientific study of the stresses to which a cover is subjected and the arrangement of metal to meet those stresses. The drawing shows a concrete filled cover, but all types are obtainable.

The method of lifting has also been considered. In the ordinary cover the recesses invariably fill with dirt and if the cover has rusted into place—a usual occurrence—the thin cast iron bars provided for the lifting hooks are liable to break. The method that has been developed is shown in Fig. 2. A captive bolt (A) has a cap (B) threaded on to it. In the cap are two small holes. There are two pins on the special lifting tool which engage with these holes. The tool is rotated and the pins screw the cap down the thread of the bolt. At the same time the end of the bolt is screwed into the female thread in the lifting handle. Thus a really firm grip of the cover is obtained. Turning the handle the reverse way frees it from the thread, leaving the cap flush with the surface. This device also prevents unauthorised lifting of covers. ("Elkington" covers by the Dover Engineering Works, Ltd., Dover.)

### TIGHTENING WIRES

A recent inquiry at the Building Centre was concerned with the minor problem of how to tighten wires that had stretched and become slack, specially in wire fences. The usual type of "raidisseur" consists of a small roller at the end of the line with some form of ratchet and pawl. Unless this is strongly made and therefore costly, it soon rusts or breaks. The simpler form of vine eye—an eyed hook with long thread and nut—is not satisfactory, as the amount of shortening is small and the thread is exposed to rusting.

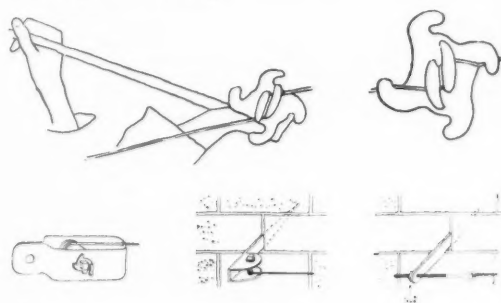


Fig. 3

Research brought to light a German fitting that has been made for some years. (Fig. 3). It is a galvanised casting of swastika shape that can be used to take up slack at any point in the wire either during or after erection. The wire is caught in the centre slot and the whole device is then turned by a detachable square-ended crank lever, winding the wire on the centre spindle. When the desired tension is reached, the wire is prevented from unwinding by catching on two of the four outer hooks. The device will even make up for a broken post in a fence. It does not seem to be marketed in England. (Meier and Weickelt, Leipzig, W.34.)

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Vol. X

## Book Reviews

### HOSPITAL VENTILATION AND HEATING\*

The paper on Ventilation and Heating of Hospital Wards, read by Dr. James Watt, at the Royal Society of Medicine, is a most valuable statement of facts and principles on a subject which is the very basis of hospital planning.

There is a great difference of opinion on the part of medical practitioners as to the best methods to adopt, and at a time like the present when new ideas on fenestration and new types of ward plans are being evolved, it is particularly useful to have the facts stated so clearly.

Dr. Watt, as a Sanatorium specialist, is naturally biased in favour of the fresh air treatment, and would like to extend the system in a modified form in the case of most diseases. But he makes an exception in the case of surgical shock following operation, and all authorities are agreed that warmth, even to the exclusion of fresh air, is the first essential for these cases. Perhaps this difficulty could best be met by arranging for recovery wards in connection with operating theatres or surgical wards. Otherwise the other patients may suffer from lack of fresh air if these cases are placed in general wards.

Dr. Watt says "in the large wards which have been favoured in England, the ventilation must necessarily be a compromise determined like the strength of a chain by the weakest link," and he suggests "that it would be reasonable to provide treatment most suitable to the needs of the individual by providing a higher proportion of accommodation in small wards." He particularly recommends four-bed wards, with the beds placed parallel with the external wall and a large window one side and fanlights on the corridor side, although the extra work entailed in nursing in such a system is undoubtedly a disadvantage which has to be faced.

The ideal to aim at is to obtain fresh air without draughts, as patients are brought from ordinary homes, and in the average stay of three weeks in hospital cannot be expected to become acclimatised to unusual conditions. Dr. Watt states that "within limits floor space may be reduced as the ventilation is increased," but the

problem of avoiding draughts is not an easy one to solve, and the use of hoppers at the top and also at the bottom of the window is recommended. The casement is compared favourably with the sash, and special praise is given to the type of casement which is vertically pivoted about a third of the distance from its edge and opens outwards.

The heating of the ward must be considered as one with the ventilation, and the low pressure hot water radiator under the window still appears to hold the field against newcomers, but Dr. Watt emphasises the ill-effects of overheating.

Altogether the subject is dealt with in a most lucid and common-sense manner which suggests that the theory is the result of practical experience, and from the architectural point of view Dr. Watt's recommendation in favour of small wards and large windows is most encouraging to designers who are faced with the problems of to-day.

The section of the paper dealing with lighting contains much valuable information. Dr. Watt is particularly convincing on the subject of glare, and points out that "the really sick patients are most likely to suffer, since many of them, particularly the surgical cases, are compelled to lie or recline on their back," and further suggests "on upper floors especially it may be an advantage to place the beds parallel to the windows," and "discomfort from glare is almost entirely avoided in small wards."

Dr. Watt would dispense with blinds altogether, though this is not so easy in the case of city hospitals as in sanatoria or county hospitals.

The windows in a ward should not, in Dr. Watt's opinion, go right up to the ceiling, as this would cause glare to the patient and discoloration to the ceiling (this latter fact is the result of practical observation).

The whole paper is so full of information and sound suggestions for dealing with the problems of hospital construction that it should be in the hands of all architects and committees who are interested in new building programmes.

L. G. P.

### BONDING OF BRICKWORK

THE BONDING OF BRICKWORK. By William Frost. Cambridge University Press. 4s. 6d. 1933.

Though primarily intended for apprentices to the bricklaying craft, this book, which consists in the main of 283 line drawings, may be of value to architects. It suffers less than do most

\*The Ventilation, Heating and Lighting of Hospital Wards: A paper read to the Section of Epidemiology and State Medicine of the Royal Society of Medicine, by James Watt, M.D. Proceedings of the R.S.M. Vol. XXVI, 11. September 1933.

purely craft textbooks from an entire disregard of architectural considerations and concentration on the "how" rather than the "why." There are, in fact, definite references to the desirability of good appearance as well as sound bonding, such as in the phrase, relative to attached piers, "Jointing, its disposition and balance, is therefore to be considered."

The problems illustrated are also less flat-footed or improbably extravagant than has often been apparent, and bear some relevance to good ordinary practice, such as in the numerous

examples of attached piers, chimney-stacks of agreeable plan, and reveals and angles of architectural seamliness. Even so, there is still room for improvement; bricklaying is so interesting a craft, and one which offers such possibilities of qualities beyond the merely practical, that it will strike most architects with a love of brick-building as a pity that some further effort is not made to show forth opportunities, such as occur, for instance, in the use of the various "cross" and "garden-wall" bonds.

It is also a trifle misleading to say of rat-trap bond that "it alters the scale of the building" without explaining that it is never used with this purpose (no one likes its appearance), but because by its employment the middle stretcher of each group can be omitted, thus saving one quarter of the total bricks employed and interspersing the walls with discontinuous cavities. It is in this application, sometimes called "box bond," that the method is most serviceable, and its most frequent use is under weather-tiling. The isometric Fig. 278 shows solid construction, which is not the most usual or advantageous form of this type of bonding. Herring-bone bond, shown in Fig. 283, is rightly described as "suitable for filling spaces between wood framing," but no reason is given. Anyone who has tried or watched the process cannot doubt that, as compared with any form of level coursing, the advantage lies in the inclined bedding which permits every brick except the last few at the top of each panel to be slid home to make a close joint against the upright timbers bounding the panel.

Having exposed these few deficiencies, it remains to be said that the book is a very good one, perhaps the best on its subject which has yet appeared, and that if the author can be persuaded in the next succeeding edition, which will no doubt be called for, to expand a bit in his text on the lines suggested above, it might be unreservedly praised.

E. G.

### THEORY AND ELEMENTS

ARCHITECTURAL DESIGN. By Ernest Pickering. London: Chapman and Hall. New York: John Wiley. 1933.

There seems to be a contradiction in this book between the foreword, where it is stated that "most thinking designers" have sensed the possibilities of a new architecture, and the preface, where the author confesses that he does not pretend to develop any new theories in design. We read in the foreword, "forms of lithic derivation, no matter how appropriate or beautiful they may have been in their time, can never again be serviceable except through their historic connotations" and in the preface, "creative principles of the past may be interpreted in materials of the present." Such confusion, which persists throughout the book, is the danger when "thinking designers" are more prolific in words than in works.

This book is divided into several parts. The first deals with needs and activities of man, the influence of climate, topography, materials and social and economic conditions. Here is an attempt at analysis in a diagrammatic form. But while the Greek, Gothic, Renaissance, and other Periods seem to pre-occupy the author, other movements in architecture of at least equal importance have been ignored. In a similar way, when discussing the development of house planning, the field has been restricted to two countries. Part 2 of the book starts with

a chapter on historic developments, where it is stated that the architecture of the Babylonians and Assyrians has had little direct effect upon the structure of to-day and from which any mention of Early Christian and Byzantine architecture is omitted. Some statements not based on historic evidence creep in now and then. It is easy to state that the Greeks depended upon their good taste and discerning eye to secure beautiful proportions; but we should have liked to see some reference to the Greek canon or harmonic laws as demonstrated at the temple of Poseidon at Paestum or the Arsenal at Piræus, etc.

There is an excellent chapter on mouldings; but to single out elements of this type and not show their position in the building and their relation to its other members is full of danger. An encyclopædia-catalogue of mouldings or openings may induce ignorance of proportions, scale, and suitability of design.

Part 3 deals with elements of design, but in spite of such statements as "the plan is the foundation upon which the scheme of the structure rests" no adequate illustrations of plans are shown. But this is not the only inconsistency. Apparently, we are told, there are such things as Practical design and Æsthetic design.

In parts the text is excellent, as in the chapter on the relation of voids to solids in an elevation, but the illustrations accompanying these theories are definitely disappointing, and in some instances a monstrosity, like Fig. 153c, is actually praised by the author and Fig. 287 has a keystone which would make even a jerry-builder shudder. Unconsciously one thinks of the words of the preface that "Architecture is too venerable to encourage the taking of liberties."

Where the author fails is in that he attaches more importance to the pictorial effect than to the functional expression of the plan, which is the fundamental basis of all architectural design. He restricts his compositions into "plan-types." There are no such things as plan-types. The site and the site alone determines the shape of the plan. The design of a hospital to be erected in a town will be quite different from that of a hospital to be built on the slopes of a hill. To seize only the pictorial side of a plan and promote into theories of design students' recipes invented in Paris or elsewhere is certainly a false idea of what architecture really is. One feels that there is much more need of common sense and imagination than of dry formulæ of how to design. As an illustration of the above we may quote the author: "It is often desirable to erect a structure which will house a single important object. It is necessary that the architecture frame and accent this important object. This condition is secured in Fig. 253J, by the use of the semi-circular element with niches which impart a decorative rhythm and point to the monument in the centre of the composition. This arrangement also illustrates the principle of radiation from a single point, the centre of interest which contributes to the quality of emphasis." One admires the ingenuity of such absurdities. If this is the only truth, then surely Napoleon's tomb in the Invalides must be rearranged. How refreshing to read again old-fashioned Guadet! The book on architectural design is still to be written. This one is mainly addressed to American students, but we cannot help thinking that the title of the book is rather ambitious.

H. O. CORFIATO [A.].



## MODERN DESIGN

L'ARREDAMENTO MODERNO, by Roberto Aloï. Milan, 1934. Ulrico Hoepli. Lire 150.

In his brief preface which, with the exception of the titles appended to each illustration, comprises the whole of the letterpress in this book, Signor Aloï sets down his aims and impressions in producing it: to show to the public the improvement to-day in the work of architects and craftsmen in the field of interior decoration—from lace to glass, from the furniture of the hall to that of the bathroom; and to provide designers, whether they are engaged in the production of individual pieces or in the decoration and equipment of a house in its entirety, with a comprehensive survey of what has been so far achieved.

"The present-day tendencies," he says, "are clear: simplicity, harmony, utility"; and he claims that the works resulting from the applications of these "governors" are not inferior in artistic worth and technical excellence to the productions and achievements of other ages. But he will have none of the much-postulated internationalisation of design: "the modern style is far from possessing the same definitions in all countries. In fact, one has only to contrast the pro-classic elegance of the Swedes with the grace of the Viennese, the deliberate logic of the Germans with the sober moderation" (*sic*) "of the Latins, to be persuaded of the differences of taste and expression which distinguish the various nationalities."

With the exception of the Italian contribution, it must be admitted that the evidence on which he bases this latter conclusion is not always of the newest; and it may perhaps be observed with greater justice that, while nationality inevitably exerts an influence over *expression*, the same *principles* of design are pretty widely established; and if the reviewer and his French, Swedish and Italian friends can gaze with equal pleasure at, say, the suite of rooms by Mies van der Röhe, Alvar Aalto's chairs, the striped and spotted silk by Figli di Livio

Croff, the Gustavsbergs pottery and the chevroned crystal bowl from Daum et Cie., if each and any of them can, in fact, inhabit the first of these and embellish it with the others without loss of æsthetic pleasure, it would seem that *taste* is international, and only *expression* partly local.

Twenty different countries are represented in this survey, among which the lion's share is given to Italy; and as she is a comparative newcomer to the field her contribution is of particular interest. Curators of so much priceless antiquity may be expected to greet with cold reserve a beauty which is not of the past; but, her face once seen in the land, the Italians have pursued and embraced with Mediterranean ardour *la giovinetta settentrionale*, and have already infected her with something of their own inimitable vivacity. Moreover, it is difficult to find in these pages any trace of the conscious nationalism which hampers the country's more official architecture.

The best of the work, as exemplified in the varied and comprehensive body of illustrations, is equal to the high claims which Signor Aloï makes for it. The plates—over 700 of them—fall into two equal groups, of which the first deals with individual articles (glass, metalwork, ceramics, light-fittings, textiles and cabinet-work), while the second is devoted to sets of furniture and furnished rooms. The latter might have achieved a higher standard by more rigorous selection, and it is questionable whether the chairs and the light-fittings illustrated are altogether representative of the best. Further, while we have learnt to expect little notice of our own country in such a collection, it was a major oversight to include no examples of English textiles. Nevertheless, this is a most valuable and encouraging record of progress and the wide and salutary influence of architects is amply demonstrated; they achieve distinction in every category and it is pleasant to find that even raffia (two mats in this material are among the most delightful things in the book) has not escaped their attention.

R. Y. GOODDEN [A.].

## Correspondence

NEW MATERIALS AND NEW METHODS  
PROBLEMS OF STANDARDISATION

87 Buckingham Palace Road,  
London, S.W.1.  
18 January 1934

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Now that I have had the opportunity to peruse and digest the paper which Mr. Chermayeff read before the Institute last month, I am interested in his observations on "Standardisation."

This word has come to have in architectural and engineering circles a definitive meaning, *i.e.*, a material or manufactured article covered by a specification issued by the British Standards Institution. With one exception, however, the things Mr. Chermayeff described as "standardised" are not subject to these specifications but are merely commodities subject to the common practice of groups of manufacturers, which is technically a very different matter. Although the error may be one of terminology, it is none the less liable to mislead. What confounds me as a practising architect is the extraordinary inaccuracy of Mr. Chermayeff's statements; in fact, I venture to say that not one of the examples he gives is accurate.

Windows are "standardised," he said, in multiples of 2 feet and 2 feet 6 inches. As far as I know there is only a manufacturers' agreement to make steel windows in widths of 1 foot 8 inches, 3 feet 3½ inches, and 4 feet 10½ inches, and in lengths of 11½ inches, 2 feet 7/8 inch, 3 feet ½ inch, 4 feet, and 6 feet 1 inch. Again, he says that doors are made in standard widths of 2 feet and 2 feet 4 inches, and heights of 6 feet and 6 feet 6 inches. If he takes a dozen stock door catalogues I think he will find the common sizes to be 2 feet by 6 feet, 2 feet 4 inches by 6 feet 4 inches, 2 feet 6 inches by 6 feet 6 inches, 2 feet 8 inches by 6 feet 8 inches, 3 feet by 7 feet, while most makers now also list all widths up to 2 feet 8 inches in one height of 6 feet 6 inches.

In floor coverings, linoleum in 5 feet widths is practically unknown. All types are made in 6 feet widths, although 9 feet 2 metre and 3 metre widths can be obtained. Standard carpet, he said, is 28 inches wide, whereas the usual sizes are: two-quarter 18 inches, stair 22½ inches, three-quarter of body 27 inches, four-quarter 36 inches. Greater widths can be obtained.

The dimensions of 30 inches which Mr. Chermayeff said is standard for furnishing fabrics is very rare. I find that the usual sizes are 24, 31, 36, 38, 50 and 54 inches, but all classes of fabrics cannot be obtained in these widths.



He is nearly right about wallboards, 48 inches being a usual size for most makes, but there is no sign of a customary size or sizes in plywoods, 48 inches being but one of many and unobtainable in certain classes of ply.

I agree with the author that intelligent collaboration between architects and manufacturers is desirable in order to co-ordinate supply and demand and to eliminate waste. As I pointed out in a paper on the British Engineering Standards Association in the JOURNAL of 9 March 1929, work of very wide scope and great importance is being done in this connection by the British Standards Institution; albeit, so far as I can ascertain, no attempt is being made to collate different types of the same thing with a view to promote the so-called "unit" building. But if this be desirable, which I gather is Mr. Chermayeff's view, architects must first agree upon their units. Mr. Chermayeff holds up once more for our admiration the unit of the Japanese mat. This doubtless works well enough when one's furniture consists of a few pillows, a couple of dwarf tables and a picture, the whole being housed in wood and paper, but I have grave doubts of the idea being applicable in practice to the complexities of western civilisation. I should be most interested to learn if the rebuilding of Tokio in steel-frame and reinforced concrete has been on the mat or any other unit.

To revert to the gravamen of my letter, it may be that Mr. Chermayeff's examples of standardisation were airy instances of what might be, but I venture to suggest that accuracy in these matters should begin at home.—Yours faithfully,

PERCIVAL M. FRASER [F.].

## SULGRAVE MANOR AND THE WASHINGTONS

To the Editor, JOURNAL R.I.B.A.,—  
Weekly Rise,  
near Kettering.

13 January 1934

SIR,—In the review of Mr. H. Clifford Smith's book on *Sulgrave Manor and the Washingtons*, which appeared in the JOURNAL of 23 December last, the reviewer is a little hard on the author in respect of some of his architectural descriptions and roundly says that "the book has little claim to be regarded as a serious architectural or archaeological production." Conceivably the author might concur in this view, although he might grumble at the blunt way in which it was expressed.

But the book does not profess to be a production of the kind indicated. It is in fact a very painstaking and readable account of Sulgrave Manor and the Washingtons, and it gives to Americans and others an excellent idea of the connection of the Washingtons with the English home of their ancestors.

The description of the architectural features of the house is that of an intelligent antiquary who, like many others, has not had a technical training in architecture and who may consequently be liable to use amateurish language. But his description is sufficiently lucid to interest and inform the ordinary visitor, and no trained architect need fear that it would be money thrown away to become possessed of a book which, outside the relatively small matters to which the reviewer takes exception, is a mine of information about the Washingtons, their English ancestry and the English house which was once their home.—Yours faithfully, J. A. GOTCH.

## Notes

### THE PUBLIC RELATIONS COMMITTEE

#### SOME NOTES OF RECENT PROCEEDINGS

The six meetings that the Committee have so far held have been principally occupied with surveying the fields of work, in addition to arranging organisation and dealing with various matters that required immediate attention.

The directions in which the Committee can operate have been found to be very numerous; there is, indeed, at present no visible limit to the work in view. At the same time it has been realised that it would be unwise to embark hastily on ill-considered schemes of propaganda. It is first necessary to find out the fundamental reasons for the comparatively small place which architecture and architects occupy in the national life, then to devise means of overcoming that defect in various directions, to compile statistics and data to ensure that effort is expended in a way that will obtain the results desired without waste and finally to put the machinery that has been devised in motion.

#### SUB-DIVISION OF WORK

After the Committee had surveyed generally the scope of the work that lay before them, it was decided to divide the work into four main groups and to put each in the charge of a sub-committee. These committees and their terms of reference are as follows:—No. 1. Professional Service Sub-committee: "To collect information on why architects' services are only utilised for a small part of the building work of this country." No. 2. Publicity Sub-committee: "To work in conjunction

with the Literature Standing Committee in forming panels of writers and lecturers and to arrange schemes for the use of these panels; to work in conjunction with the publicity section of the C.P.R.E. to this end." No. 3. House Design Sub-committee: "To study and report on methods of improving general design, planning and layout of houses in urban and suburban areas, including rural and urban housing for the working classes." No. 4. Panels Sub-committee: "To act as liaison sub-committee between the R.I.B.A. and the C.P.R.E."

All the members of the Committee are serving on these sub-committees with the exception of the Chairman who is responsible for liaison with the Allied Societies. The Allied Societies have been circularised and a number of valuable suggestions have been received. Clearly the detailed experience of the Allied Societies will be valuable and equally clearly it is the work of the Public Relations Committee to collect and distribute experience and ideas.

#### LOCAL EXHIBITIONS

The Hampshire and Isle of Wight Architectural Association have contributed an experience which is worth broadcasting to all members. The Association took stand space at the Southampton Trades and Industries Fair. An exhibition of photographs, borrowed from the Building Centre, was staged and members took turns in attending the stand. A great deal of notice was attracted, some enquiries for architects resulted as well as requests for lectures; the promoters have asked the Association to collaborate in laying out the next Fair. The total cost was between £20 and £25.

## PUBLIC LECTURES

Four allied societies, in answer to a request for experience in holding public lectures, reported that they had found it desirable to issue invitations to these lectures. A lecture that was advertised in the ordinary way attracted only a small attendance; whereas, direct invitations to individuals ("and friend") always brought a full house. Moreover the issuing of invitations ensures that those likely to be interested in the subject of the lecture have it brought to their notice.

## PROMOTING COMPETITIONS

The Competitions Committee have asked the Public Relations Committee to see that in newspaper reports of openings of new buildings or laying of foundation stones, in cases where the buildings were designed as the result of a competition, that mention should be made of the latter fact. Members are, therefore, asked to do this when supplying information to the press on their new buildings.

## THE NEW SCALE OF CHARGES

A certain amount of work has been done towards bringing to the notice of interested parties the two new scales of charges recently published by the Council. In the case of the R.I.B.A. Scale of Fees for Speculative Builders' Work, the National Association of Building Societies, on the Scale being brought to their notice, published it in full in their magazine. The National Federation of House Builders are at present considering it. In the case of the R.I.B.A. Scale of Charges for Local Authorities' and Public Utility Societies' Housing Work a circular letter enclosing a copy of the Scale is being sent to 1,100 local authorities, namely, all the housing authorities with the exception of Rural District Councils, who, it is thought, are best dealt with by the Allied Societies. Copies of the circular letter will shortly be available for distribution in this way by Allied Societies. In the same letter the attention of local authorities is being drawn to the report on "The Elevation and Siting of Buildings," compiled by a joint committee representing the R.I.B.A., the C.P.R.E., the Institute of Builders and the Institution of Municipal and County Engineers.

## PRESIDENT'S ENGAGEMENTS

During February the President will be attending the dinners of the following Allied Societies:

The South Wales Institute of Architects; the joint Nottingham, Derby, Lincoln and Leicester dinner at Nottingham; the Norfolk and Norwich Association of Architects; the Hampshire and I.O.W. Architectural Association; the Liverpool Architectural Society; and the Birmingham and Five Counties Architectural Association.

## VICE-PRESIDENT'S AND MEMBERS' ENGAGEMENTS

Mr. John Begg (Vice-President) will be attending the Annual Dinner of the Northern Architectural Association on 2 February in place of the President.

Mr. Sydney Tatchell (Member of Council) will take the Chair at the Annual Dinner of the Incorporated Clerks of Works Association on 10 February, in place of the President.

Mr. E. C. Bewlay (Member of Council) attended the Annual Dinner of the North Staffordshire A.A. on 16 January, in place of the President.

## ARCHITECTS' UNEMPLOYMENT RELIEF FUND

The Architects' Unemployment Committee have very gratefully to acknowledge the following donations to the Unemployment Relief Fund which have been received since the last list was published in the JOURNAL. This list does not contain the names of

those who have renewed their subscriptions for 1934; these will be published at a later date:—

Sir Charles Nicholson (3rd donation)	..	..	£25	0	0
The Brighton Chapter of the South Eastern Society of Architects (2nd donation)	..	..	5	5	0
C. B. (7th donation)	..	..	4	0	0
Mr. William E. Sinning (3rd donation)	..	..	2	2	0
Mr. William H. Ross (3rd donation)	..	..	1	1	0
Mr. Frederick Barber (2nd donation)	..	..	1	0	0

Cheques should be made payable to the Architects' Unemployment Committee and sent to the Secretary, Architects' Unemployment Committee, 9 Conduit Street, London, W.1.

## THE TITE PRIZE AND THE VICTORY SCHOLARSHIP, 1934

## PRELIMINARY COMPETITIONS

The attention of intending competitors is called to the fact that the Preliminary Competitions for the Tite Prize and the Victory Scholarship will be held in London and at centres in the provinces on Thursday, 1 March, and Friday, 2 March 1934, respectively.

Forms of application for admission to the Preliminary Competitions may be obtained at the R.I.B.A., 9 Conduit Street, W.1. *The closing date for the submission of forms of application is Friday, 9 February 1934.*

## R.I.B.A. SOCIAL COMMITTEE

The R.I.B.A. Social Committee have arranged the following events to take place during the next few months:

- 2 February: Dance.
- 19 February: Concert. 8.15. Entrance 2s. 6d.
- 16 March: Dance.

The R.I.B.A. Dramatic Group continues to meet on the second and fourth Wednesdays each month. On Wednesday, 31 January, an extra meeting has been arranged. Miss Marjorie Francis will conduct the reading.

## MOSQUITOES AND COLOUR

In a letter to the *Observer* on 3 December, Professor G. H. F. Nuttall, Emeritus Professor of Biology, Cambridge, recounts one of his own experiments and reviews some external evidence which go to prove that the mosquito is affected by colours. It appears that the common malaria-bearing mosquito of Europe (*Anopheles maculipennis*) shows a strong dislike to yellow, and, to a less extent, to other light colours. This interesting fact is worth bearing in mind when decorating buildings in swampy districts liable to be infested by mosquitoes, particularly as Professor Nuttall advances the suggestion that other blood-sucking insects may be similarly affected. The colours for which he found mosquitoes showed the greatest preference were navy blue, dark red and brown.

## UNION INTERNATIONALE DES VILLES ET POUVOIRS LOCAUX

## CRUISE ROUND THE BRITISH ISLES

The Union Internationale des Villes et Pouvoirs Locaux has organised a trip round the British Isles similar to that made last summer to Norway, Sweden and Denmark. The dates of the cruises are 27 July to 11 August and 24 August to 8 September, and will be made on the *Léopoldville*, and the cost of the trip varies between 5,500 and 2,700 Belgian francs per day according to the standard of accommodation required. Cabines de luxe can be engaged.

The places to be visited are London, Edinburgh, the Orkneys and Hebrides, Dumbarton, Loch Lomond, Glasgow, Liverpool, Manchester, Chester, Dublin, Plymouth, Torquay, Cowes, Southampton and Portsmouth, whence the *Léopoldville* returns

to Anvers from where the cruise starts. Visits to various places of interest in each town will be arranged, and while at sea lantern slide lectures and discussions about the towns to be visited will be arranged.

Application forms and all further information can be obtained from Le Directeur, M. E. Vinck, Union Internationale des Villes et Pouvoirs Locaux, Office Central, Bruxelles, 3bis Rue de la Régence. It is advisable to book accommodation as early as possible.

#### HOLIDAY TOURS

A small private party is proposing to visit Rome and Paris at Easter and another to Southern Spain in September.

Members of the Institute are invited to join either of these parties. The cost in each case is 15 guineas, inclusive of travel and hotels, etc.; the former being for ten days (overland) and the latter for a fortnight (by ocean liner). Particulars may be obtained from Mr. H. W. Chester, A.R.I.B.A., 50 Heine Road, Surbiton.

#### CORRECTION

We apologise for the fact that on p. 244 in the last number of the JOURNAL in the list of Accessions to the Library it was incorrectly stated that the drawings of the Foreign Office and St. Pancras Station, presented by Mr. C. M. Oldrid Scott, were by Sir Giles Gilbert Scott. The drawings are actually by Sir George Gilbert Scott.

## Obituary

#### JAMES GRAY [A.]

Mr. James Gray, an Associate of the Institute, who died on 14 October 1933, was born in 1881, and received his architectural training at the Heriot-Watt College, where he was a medallist in the Session of 1898-99, and in the office first of Mr. James Thomson, George Street, Edinburgh, and then of Mr. T. P. Marwick [F.], of York Place, Edinburgh. In 1923 he started in private practice at 140 Princes Street, Edinburgh, later moving to 4 Stafford Street, where he worked until his death.

Amongst the buildings for which he was the architect are Bonnyrigg School (won in competition in 1910), the War Memorial of the Royal High School, Edinburgh, and Housing Schemes at Bonnyrigg and Penicuik. He was a Fellow of the Chartered Surveyors' Institution and possessed qualifications in quantity surveying and valuations.

Mr. Gray was elected an Associate of the Institute in 1922. His practice is being carried on by Mr. James S. Bennet [A.] at 16 Rutland Square, Edinburgh.

#### FRANK W. CHAPMAN [L.]

Mr. Frank W. Chapman, Licentiate, who died suddenly on 21 December, was a partner in the firm of Chapman and Jenkinson, Imperial Chambers, 18, Norfolk Row, Sheffield. He was born in 1869 in Wells, Somerset, and was educated at the Wells Grammar School. After serving his articles with Mr. Charles Brown, of Wells, he held positions as assistant in Cardiff and Sheffield before commencing to practise in the latter city in 1903, where in partnership with Mr. J. Mansell Jenkinson [A.] he helped to build up a large and varied practice mainly in the North of England.

The principal works for which he was primarily responsible were Messrs. Heath's Scientific Instrument Factory, New Eltham, Kent, Messrs. John Banners Drapery Stores, Sheffield, Law Society's Headquarters, Sheffield, Housing Scheme for the Sheffield Coal Co., Ltd., Handsworth Council School, Extensions to Cliff College, Calver, and Cavendish Buildings, Sheffield. He also erected a large number of churches, business premises, and residences in the Sheffield and Derby district.

He was an enthusiastic sketcher of old architecture even in his later years, and his study of traditional work was evidenced in the buildings he designed.

Possessed of a particularly attractive personality, Mr. Chapman had a knack of inspiring enthusiasm amongst the workmen carrying out his work.

He was a man of strong religious convictions, and was always ready to give generously to any deserving cause.

The practice is being carried on by Mr. J. Mansell Jenkinson under the same name (Chapman and Jenkinson) at 18 Norfolk Row, Sheffield.

#### WILLIAM HODGSON BURNET [L.]

Mr. William Hodgson Burnet was born in 1873 and died on 8 December 1933. He was educated at St. Paul's School and St.

Andrews University and received his architectural training in the office of Mr. T. E. Collcutt, which he entered in 1894, working with him as assistant from 1897 to 1900, and from 1900 to 1902 with Sir Ernest George. In 1902 he started in personal practice, in which he continued until 1917. During this period he was Clerk of Works at Wye College and assistant in the Golders Green Crematorium. Mr. Burnet was appointed assistant architect at H.M. Office of Works (Royal Palaces and Ancient Monuments department), and was awarded the M.B.E. He was elected a Licentiate of the Institute in 1911.

Outside his professional work Mr. Burnet's interests were mainly literary. He was a frequent contributor to *Punch*, the *Morning Post*, and *Passing Show*, and also contributed regularly to the *Referee*. He was the author of four parodies, *Quite So Stories*, *Gullible's Travels*, *The M.P.'s Garden of Verses* and *The Rubaiyat of Omar M.P.*

#### CHRISTOS C. BOUGATSOS [L.]

Mr. Christos Bougatsos was born in 1871 and died on 21 October 1933. He received his architectural training in England, at London University, after which he started almost immediately to practise in Behera, Egypt. From 1898 to 1900 he worked at Aswan as Engineer of the Dam Works, and from 1900 to 1932 in Cairo, holding for 24 years the post of Engineer in the Egyptian State Railways. In 1932 he took into partnership his son, Mr. Charles Bougatsos, who is now carrying on his practice at 14 Gefallinas Street, Athens.

His principal architectural works include the Coptic Hospital, Cairo, and also the Greek Hospital, Cairo, in collaboration with other architects. He was responsible for the Palace of Alexandre, Pacha Abiscaron, the Orthodox Church at Leros, and a number of villas, flats and houses. He was elected a Licentiate of the Institute in 1911.

#### DAVID SHARPE [L.]

Mr. David Sharpe, who died on 20 December 1933 at the age of 57, was trained in the office of Mr. James G. Fairley [F.] in Edinburgh, and from 1896 to 1911 worked as assistant to Mr. Alex W. Macnaughton. In 1911 he went to Dundee, where he worked for eight years as chief assistant to Mr. T. Cappon [F.]. He held the post of Master of Works to Dundee Parish Council from 1920 to 1924, when he joined Mr. William Gauldie in partnership at 26 Commercial Street, Dundee, where he continued in practice till his death.

His principal architectural works include the Students' Hostel at Mayfield, Dundee, and the Masonic Temple, Dundee, as well as miscellaneous business premises and a good deal of domestic work. He was for the past twenty years a Fellow of the Faculty of Surveyors of Scotland and specialised in surveying. He was elected a Licentiate of the Institute in 1912.

The practice is being carried on by Mr. William Gauldie under the same name.

## Allied Societies

### BIRMINGHAM AND FIVE COUNTIES' ARCHITECTURAL ASSOCIATION

At a meeting of the Birmingham and Five Counties' Architectural Association held on Friday, 5 January, Mr. Thomas Sharp lectured on "Town Planning and Architecture." The President, Mr. W. T. Benslyn, F.R.I.B.A., took the chair.

Mr. Sharp traced the course of town development in the nineteenth century from the eve of the industrial revolution, when the average English town was a compact urban nucleus with continuously built-up streets having dignity and the sense of enclosure proper to a town. With the unprecedented growth of the population during the first half of the nineteenth century, the problem of housing the community became acute, and no steps were taken to deal with it. All the available space in the old towns was exploited, with the result that towns which had been compact, became solid. The governments of the day began to feel the need for reform and a series of inquiries was instituted into the state of the towns. In 1875 the great Public Health Act became law. From that time public health legislation has advanced considerably in this country, and as a branch of it we now have the Town and Country Planning Act, 1932.

While the government and the local authorities were concentrating on health legislation and administration, however, taste was becoming eclipsed in the towns. As a re-action from the "bye-law street," the system of open development became popular, and Bournemouth, for instance, was built on an open plan with curving roads. Also when housing reformers like the late Lord Leverhulme and Mr. George Cadbury set their minds to the problem of housing their workpeople, they chose the open system of lay-out. Finally, the late Sir Ebenezer Howard advocated the foundation of garden cities, combining town and country in a hybrid form, which he actually called Town-Country, as the solution of modern sociological problems. The garden city idea had since pervaded all town planning in this country.

Examining the garden city idea from the two aspects of economics and aesthetics, Mr. Sharp considered that it failed under both heads. The maximum density of twelve houses to the acre was not based on scientific considerations, but on an out-worn back-to-the-land policy. A much greater density would give satisfactory results from the point of view of light and air, and the almost universal semi-detachment of the houses was wasteful in building costs, as well as in costs of road making and sewerage. From the aesthetic point of view, open development was no more satisfactory. The important thing in a modern housing estate seemed to be not the houses, but the gaps between them. Also this system of lay-out gave unpleasant views of the backs of houses from important windows.

Mr. Sharp considered that it was most necessary that town planning should regain its connection with architecture, and that the romantic ideals of the garden city movement should be replaced by a realistic architectural attitude to the subject.

A vote of thanks, proposed by Mr. W. A. Eden and seconded by Major W. H. D. Caple, was carried by acclamation.

### MANCHESTER SOCIETY OF ARCHITECTS

At a meeting of the Manchester Society of Architects on 10 January, Mr. G. A. Jellicoe [A.] spoke on "The Parish of Broadway, Worcestershire."

The Advisory Plan of the Parish of Broadway had raised considerable interest at the time of its presentation on 6 December of last year. The circumstances were unique in so much that Broadway was a world famed beauty place, and the idea of planning originated from within the village itself. Now that a month had elapsed, it was possible to see more easily to what an extent this plan would contribute to the discussion of landscape generally. The following points were among those mentioned:

Development, not Preservation, must ultimately produce the finest landscape.

Any treatment of the aesthetics of landscape must be an economic proposition. In Broadway, the scheme originated from a Traders' Association and was later supported by the residents. The basis of the plan was economic.

Inhabitants of English villages are normally aware of the beauty

of their landscape, but naturally wish to live undisturbed by Acts or other problems intruding on their daily life. Only when spoliation is far advanced will they take action. This characteristic must be countered by the Press, by personal contact, and otherwise.

Landscape and Village planning was beyond the scope of the District Surveyor. It was the work of a specialist, and the exhibition of surveys, etc., on the walls was intended to emphasise this. It was clear that Mr. Atkinson, Surveyor to the Evesham Rural District Council, was already working to capacity, and could supply only the main lines of a plan. In other cases Surveyors may be so overwhelmed with work that the idea of fresh planning was repugnant. A detailed plan required great research into local history, topography and conditions generally. A superficial study might produce a plan definitely detrimental; such as the preservation of mediocre historical buildings, reproductions of old buildings in new work, and so forth.

The Town and Country Planning Act of 1932 was an advance in the direction of landscape development, but something much more comprehensive should be established during the next twenty years. Just as the whole countryside was altered by the Enclosure Acts of the eighteenth century, so any Commission set up by the Government should seriously consider whether a vast reconstruction would not in the end be a great advantage. In Broadway (which crystallised English landscape conditions), the legal expenses alone of the 1771 Acts were over £2,000 (in contemporary money), but these were recuperated later by the improved agricultural system. That system was now antiquated. A return to the open fields would make large machinery more advantageous and put agriculture on a sounder basis. The scale of the country would become adaptable to modern thought, and the landscape would become grander. No one had more appreciation than the speaker of the beauty of the English Chess-board, but he realised that the present fields design was inadequate in the face of world conditions.

### WEST YORKSHIRE SOCIETY OF ARCHITECTS

Mr. B. R. Gribbon [F.], president, took the chair at a meeting at the Leeds College of Art on 18 January, when a lecture on "The Architect and the Future" was given by Mr. J. B. Surman, who said that to-day, in a semi-socialised state, they had, in desperation, passed numerous Acts of Parliament restricting, controlling, or destroying wholesale much of the work of past generations, and that such legislation was nearly always too late to be effective. In the rush and complexity of modern life, the architect's functions had changed enormously, and the speed of building had turned him into a structural specialist who required a knowledge of applied science, Acts of Parliament, and town planning. It was certain that most of the trouble they found themselves in to-day was due to the fact that they had failed to see just ahead of their times, and merely followed at the heels of progress, instead of being in the van and giving a lead in modern methods. He ventured to suggest that they themselves were somewhat to blame for the present state of affairs in that they had been slow to change their methods of training and education. He was glad, however, to see that Leeds had now such an admirable school of architecture, lately under the control of Mr. Addison, and now under that of Mr. Allen. They, as architects, must accept the new technique and let it influence their art in the present mechanised age. Many examples of modern methods were shown and criticised by the lecturer.

Mr. Norman Culley [F.], in proposing the vote of thanks, thought that responsibility for the state of affairs indicated by the lecturer, rested not with architects, but with governing authorities. Officialdom was only just waking up to the fact that art was one of the amenities of existence.

In seconding, Mr. G. H. Foggitt hoped that some process of rendering steel rust-proof would soon be discovered so that they could frankly face their buildings with that material.

Colonel H. W. Barker, supporting, said that there were other than three dimensions in building, namely, time, and the client's pocket.

In reply, Mr. Surman expressed himself as adamant regarding the architect's responsibility for the present state of things which could only be remedied by the co-ordination and co-operation of the profession as a whole.



## ELECTION OF STUDENTS

The following were elected as Students R.I.B.A. at the meeting of the Council held on 8th January 1934:—

BAILEY: HECTOR OSWALD, "The Gables," Warborough, Oxford.  
 BAKER: JAMES HERBERT ALFRED, Brierley, Ash Road, Hadleigh, Essex.  
 BANFIELD: GEOFFREY WILLIAM, 26 Lancing Road, Newbury Park, Ilford, Essex.  
 BARRAUD: RONALD, Saddle Gate, Wollaton, Nottingham.  
 BAYLIFF: WILFRED JAMES, 7, Lorne Villas, Workington, Cumberland.  
 BLAKER: HELEN BETTY, 45 Broad Street, Oxford.  
 BOLTON: THOMAS PORTEOUS, 3 Park Road, Preston, Lancs.  
 BRAVEN: ARTHUR CHARLES, 182 Camberwell Grove, London, S.E.5.  
 BROAD, LEYTON SAMUEL, 95 Mayfair Avenue, Worcester Park, Surrey.  
 BRUNTON: JOHN HENRY, 232 Hawthorne Avenue, Hull.  
 CARTER: ARTHUR BRIAN, "Aldeburgh," Priests Lane, Shenfield, Essex.  
 CARTER: PERCIVAL JOHN TOZER, 18 Mill Street, Plymouth, Devon.  
 CHAMBERLAIN: THOMAS LEWIS JOHN, 18 Milman Road, Reading.  
 COOKE: LESLIE, "Wayside," Darley Park Drive, Duffield Road, Derby.  
 COWAN: WILLIAM, 16 Castle View, Stafford.  
 COWELL: EDWARD WILLIAM, 60 Park Road, Kettering, Northants.  
 CRANE: CHARLES VINCENT, "Walden," Bradford Street, Shrewsbury.  
 DAVEY: FREDERICK WILMOT GEORGE, 75 The Close, Norwich.  
 DAVIS: ALAN HENRY, Spring Hill, Nailsworth, Glos.  
 DENHAM: NORMAN GEOFFREY, "Pine View," Kings-Way, Chandlers Ford, Hants.  
 DREW: JOYCE BEVERLY, 8 Parchmore Road, Thornton Heath, Surrey.  
 FAYAZUDDIN: MOHAMED, c/o The Architectural Association, 34-36 Bedford Square, London, W.C.1.  
 FEDESKI: HENRY, 16 Knowle Road, Burley, Leeds, 4.  
 FIELDING: FRANK, 24B Abbotford Road, Oldham, Lancs.  
 FILMER: BERYL LEILA, 5 Cothele Terrace, Stoke, Devonport.  
 FLOWER: GERALD WANKLYN, Kilderry, Hatfield Peverel, Essex.  
 FOX: GEORGE ARTHUR, 21 Church Square, Toddington, Nr. Dunstable, Beds.  
 FOX: RICHARD HENRY, Hill Farm, Aldcliffe, Lancaster.  
 GORDON: HYMAN ISRAEL, 7 Mulgrave Street, Liverpool.  
 GRAY: RICHARD WYNDHAM, Manor House, Galhampton, Nr. Yeovil.  
 HARRISON: JOHN MANSFIELD, 216 Woodstock Road, Oxford.  
 HAWKES: HAROLD WILLIAM GIFFORD, 6 Poplar Road, Merton Park, Wimbledon, S.W.19.  
 HERNY: RAYMOND ARTHUR JOSEPH, Heath Cottage, Limsfield, Surrey.  
 HESELTINE: ROLAND GEOFFREY, 15 Marlborough Avenue, Hull.  
 HOUGHTON: JOHN SANDERSON, Penton Garth, Cayton, Scarborough.  
 HOWLETT: LESLIE ROBERT, 453 Norwich Road, Ipswich, Suffolk.  
 HUNT: WALLACE PADFIELD, 263 Halliwell Road, Bolton.  
 JACKSON: FRANK GERALD, "Zillebeke," Caldene Avenue, Mytholmroyd, Yorks.  
 JARVIS: NORMAN KARL, 19 Lidiard Road, Earlsfield, S.W.18.  
 JEFFREY: ALFRED ERNEST, 13 Station Avenue North, Fence Houses, Co. Durham.

JOHNSON: NORMAN SQUIRE, "West View," Carlisle Road, Lindsey, Nr. Leeds.  
 KING: BASIL CLIFTON, 20 Grove Gardens, Hendon, N.W.  
 KIRBY: JOAN, 10 Harrod Drive, Birkdale, Lancs.  
 KNIGHT: ERIC GEORGE, 69 Midhurst Road, W. Ealing, W.13.  
 LEARY: ARTHUR DOUGLAS, 9 Carrington Avenue, Strathfield, Sydney, N.S.W.  
 LEGGETT: ARTHUR ROBERT EDWARD, 5 Oak Grove Road, Anerley, S.E.20.  
 LISTER: MARTIN HENRY, 2 Vane Street, Spring Bank, Hull, Yorks.  
 LOGIE: GORDON CHALMERS, 17 Dovedale Road, West Bridgford, Nottingham.  
 LUMB: HARRY, "Ing-Wood," West Vale, Nr. Halifax.  
 MCANALLY: ALEXANDER, 4 Ascog Street, Crosshill, Glasgow, S.2.  
 MANNING: OLIVER DAVID GEORGE, 134 Laburnum Grove, North End, Portsmouth.  
 MARSH: PHILIP RENÉ, 262 King's Road, Chelsea, S.W.3.  
 MEGAW: ARTHUR HUBERT STANLEY, "Arden," Fortwilliam Drive, Belfast.  
 MENNELL: GERARD BEVINGTON, 117 Fairacres Road, Oxford.  
 MILLS: REGINALD PHILIP, 15 Merton Road, Walthamstow, E.17.  
 MORGAN: EDGAR LESLIE, 5 Brisbane Road, Reading.  
 MORRIS: NOEL ENNEVER SETON, 100 Overstrand Mansions, Battersea Park, London, S.W.11.  
 NICHOLLS: RALPH GEORGE, 35 Dunbabin Road, Liverpool, 15.  
 NIELD: DENZIL BRIDGE, The Outer Temple, Strand, W.C.2.  
 NORTH: LAURENCE JOHN, "Berkhamsted," Exeter Road, Exmouth, Devon.  
 PARNABY: JOHN LESLIE, 65 Kepier Crescent, Gilesgate Moor, Durham.  
 REYNOLDS: PHILIP FLETCHER, Hales Place, Canterbury.  
 RICHARDS: EDWIN HODDER, 34 Durbar Avenue, Foleshill, Coventry.  
 ROBERTS: ANDREW IAN NORTON, Northfield, Elton Park, Dunlaoghaire, I.F.S.  
 ROY: ALAN CAMPBELL, 65 Ainslie Street, Barrow-in-Furness.  
 SEIFERT: RUBIN, 205 Green Lanes, Manor House, N.4.  
 SHAPLEY: ROBERT ERNEST, Heves Lane, Alderley Edge, Cheshire.  
 SMITH: RONALD FREDERICK, Heatherdene, West Malvern, Worcs.  
 SMITH: RONALD SEXTONE, 44 Briar Avenue, Norbury, S.W.16.  
 STOWER: JOHN REGINALD, 7 Rectory Road, West Bridgford, Nottingham.  
 THACKRAH: RONALD, "Balgownie," Pool-in-Wharfedale.  
 THOMPSON: ADDISON ROY, 32 Palmerston Road, London, N.22.  
 THORP: CHARLES RICHARD, 20 St. John Street, Lord Mayor's Walk, York.  
 TOMS: RICHARD WILLIAM, 4 Lawn Crescent, Kew Gardens, Surrey.  
 TOWNSEND: CYRIL ARTHUR, 5 The Broadway, Catford, S.E.6.  
 TREMEER: CYRIL OWEN, Dalwood Lodge, Torquay Road, Paignton, S. Devon.  
 TURNER: FRANK ALBERT, 24 Coram Street, London, W.C.1.  
 VULLIAMY: JUSTIN EDWARD, 6 Millington Road, Cambridge.  
 WALLS: ARTHUR WILLIAM, 28 Greens End, Woolwich, S.E.18.  
 WILKINSON: JACK THOMPSON, Highfield Avenue, Goldthorpe, Nr. Rotherham, Yorks.  
 WORTH: JOHN WILLIAM, 34 Wolverton Road, Leicester.

## Notices

## THE SIXTH GENERAL MEETING

The Sixth General Meeting of the Session 1933-34, will be held on Monday 5 February 1934 at 8 p.m. for the following purposes:—

To read the Minutes of the Fifth General Meeting held on Monday 22 January 1934, formally to admit members and students attending for the first time since their election.

To read the following paper: "Architectural Backgrounds in Italian Painting" by Mr. Kenneth Clark M.A. [*Hon. A.*], Director of the National Gallery.

## REGULATIONS FOR THE CONDUCT OF ARCHITECTURAL COMPETITIONS

In accordance with the terms of Bye-law 38 the Council published in the JOURNAL of 25 November 1933, for the comments or criticisms of members, the following revision in the Regulations for the Conduct of Architectural Competitions which had already been provisionally approved by them:—

To add the following paragraph to Clause E:—

"If within twelve months of the Award, the Promoters shall decide to proceed with part of the work only, the Author

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of the selected design shall be paid, including the premium and in addition to the scale fees on the work which is being carried out, a sum equal to  $1\frac{1}{2}$  per cent. on the difference between the cost of the work carried out and his estimate of cost up to £50,000, and if the total estimate exceeds £50,000, then a further  $\frac{1}{2}$  per cent. on any sum in excess of this amount, which sum shall also merge into the commission when the remainder of the work is subsequently executed."

No comments having been received from members, the revision was formally ratified at the Council meeting on 8 January 1934.

A similar paragraph will be added to Clause 6 of the Model Form of Conditions.

#### ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 9 April 1934 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 10 February 1934.

#### LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (iii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

#### THE LICENTIATESHIP OF THE R.I.B.A. AND THE ARCHITECTS (REGISTRATION) ACT

The Council have decided that after 31 December 1933 no applications for admission to membership as Licentiates will be considered unless the candidates' names have been entered on the Register of Registered Architects.

#### THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force, the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

## Competitions

#### BELFAST: NEW SANATORIUM BUILDINGS

The Belfast Education Committee are proposing to hold a competition for new Sanatorium buildings at Whiteabbey and Graymount and Mr. R. S. Wilshire [F.] has been appointed to act as Assessor. Conditions are not yet available.

#### LEICESTER: EXTENSION TO FREEMASONS' HALL. LIMITED COMPETITION

The Masonic Hall Committee, Leicester, invite practising architects who are subscribing members to any Lodge in the province of Leicestershire and Rutland to submit, in competition, designs for additions and alterations to the Masonic Hall, London Road, Leicester.

Assessor: Mr. Arthur H. Hind [F.].

Premiums: 50, 30 and 20 guineas.

Last day for receiving designs: 24 March 1934.

Conditions of the competition may be obtained from the Secretary, Masonic Hall Committee, 80 London Road, Leicester.

#### SLOUGH: NEW COUNCIL OFFICES

The Slough Urban District Council have decided to hold an open competition in connection with the new Council Offices which are to be erected at Salt Hill. Premiums of £150, £100 and £50 will be offered and Mr. H. S. Goodhart-Rendel [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

#### STOKE-ON-TRENT: PROPOSED MENTAL COLONY

The Stoke-on-Trent City Corporation have decided not to proceed further in the matter of holding a competition for the proposed Mental Colony at Stoke-on-Trent.

#### SWINDON: PROPOSED TOWN HALL EXTENSION

The Town Council of Swindon propose to hold a competition for Extensions to the present Town Hall, and Mr. A. B. Knapp-Fisher [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

#### COMPETITION FOR THE LAY-OUT OF AN "IDEAL VILLAGE"

The proprietors of the *Builder* invite suggestions for the general lay-out of an Ideal Village on garden city lines, suitable for a population of about 5,000 persons.

Assessor: Mr. D. Barclay Niven [F.].

Premiums: £50, £15 and £10.

Last day for receiving entries: 29 May 1934.

Last day for questions: 20 February 1934.

Full particulars of the competition were published in the *Builder* for 19 January 1934.

## Members' Column

#### PARTNERSHIP OR PRACTICE WANTED

Wanted to purchase Architect and Surveyor's established Practice or Partnership by Architect at present in practice in Yorkshire.—Apply Box No. 1014, c/o Secretary R.I.B.A.

#### PARTNERSHIP WANTED

F.R.I.B.A. (42) seeks partnership anywhere in England. 19 years' good general experience English and Colonial. Competent designer with special experience of Oriental work. Capital available.—Box No. 1314, c/o Secretary R.I.B.A.

#### PARTNERSHIP VACANT

An opportunity occurs in a well-known, old established North Country Architectural Practice for a half-partner, aged 27, or over. Applicants should be experienced in Industrial, Commercial and Municipal work, competition experience being an added asset. Premium required. Write Box 2414, c/o Secretary R.I.B.A.

#### SURVEYOR'S PRACTICE FOR SALE

SHREWSBURY, Shropshire. Architect's and surveyor's practice for private disposal, established eleven years, balance sheets available. Full details from Cooper and Green, Old Bank Buildings, Bellstone, Shrewsbury.

#### UNFURNISHED ROOM WANTED

FELLOW desires one good-sized unfurnished room, West or South-

West district, with telephone attendance. Apply Box No. 2314, c/o Secretary R.I.B.A.

#### CHANGE OF ADDRESS

Mr. E. W. BANFIELD, A.R.I.B.A., has changed his office address to Roxburghe House, 273-287 Regent Street, W.1. Telephone Nos.: Regent 3365 and Brixton 1475.

#### NEW OFFICE

Messrs. Ley, Colbeck and Partners have opened an additional office at Faircross House, High Street, Watford (Tel. Watford 2851), from which their growing business in that locality will be conducted.

## Minutes VI

### SESSION 1932-1934

At the Fifth General Meeting of the Session, 1933-1934, held on Monday, 22 January 1934, at 8.30 p.m.

Sir Giles Gilbert Scott, R.A., President in the Chair.

The attendance book was signed by 25 Fellows (including 12 Members of Council), 25 Associates (including 1 Member of Council), 3 Licentiates (including 1 Member of Council), 2 Hon. Associates and a large number of visitors.

The Minutes of the Fourth General Meeting held on 8 January 1934 having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Archibald Neill, elected Fellow 1905.

Lt.-Col. Joseph Saunders Addenbrooke, O.B.E., elected Associate 1884, Fellow 1928, transferred to Retired Fellows List 1928. Charles William Brooks, elected Associate 1879, Resigned 1924. William Baillie, elected Associate 1922.

Charles Thomas Taylor, elected Associate 1888.

George Pearson, elected Associate 1881.

Ernest Frederick Gilman, elected Licentiate 1911.

John Hook, elected Licentiate 1910.

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his election was formally admitted by the President:—

Sir J. Walker Smith, M.P. (*Hon. A.*)

The President having delivered his address to Students, a vote of thanks was passed to him by acclamation, on the motion of Major Harry Barnes [F.], Chairman of the Architects' Registration Council of the United Kingdom, seconded by Mr. G. H. A. Wilson, M.A., Master of Clare College, Cambridge.

The Presentation of Prizes was then made by the President in accordance with the Council's Award.

This concluded the business of the Ordinary General Meeting.

## Minutes VII

At a Special General Meeting held on Monday, 22 January 1934, immediately after the Ordinary General Meeting above recorded and similarly constituted, with the exception of the visitors who had been requested to retire.

The President announced that the meeting had been called for the purpose of confirming the following resolutions which were passed by the requisite majority at the Special General Meeting held on 8 January 1934:—

(1) That in Bye-law 24 all the words after "meeting" in the fourth line down to and including "Council" at the end of the seventeenth line be deleted, and the following words be inserted:—

"or before such Committee of members of the Council as the Council may depute at the commencement of each Session to investigate such matters on their behalf. The Council may also, if they think fit, initiate such a charge upon any information whatsoever and without previous receipt of a charge written and signed as aforesaid. Any such charge shall be considered and investigated by the Council or Committee of the Council and should prima facie grounds be found for further proceedings the Secretary shall send in a registered letter to the member against

whom the charge is preferred, a statement of the charge, calling upon him to answer such charge in writing within fourteen days of the date of such letter or within such period as the Council or Committee of the Council may determine, and, at their discretion, to appear in person before a meeting of the Council or a meeting of the Committee of the Council."

(2) That in Bye-law 24 line thirty-one the word "reprimand" be inserted after "such" and before "suspension."

(3) That the following sub-clause be added at the end of Bye-law 28:—

"(k) The Chairman of the R.I.B.A. Competitions Committee."

(4) That the necessary steps be taken to obtain the sanction of the Privy Council to such amendments to the Bye-laws as are required to give effect to the foregoing resolutions.

On the motion of the President, seconded by the Hon. Secretary, it was resolved by a unanimous vote that the resolutions passed at the Special General Meeting on 8 January 1934 be confirmed.

The proceedings closed at 9.40 p.m.

### A.B.S. INSURANCE DEPARTMENT HOUSE PURCHASE SCHEME.

(For property in Great Britain only.)

#### REVISED TERMS.

The A.B.S. Insurance Department is able, through the services of a leading Assurance Office, to assist an *Architect or his Client* in securing the capital for the purchase of a house on the following terms:—

#### AMOUNT OF LOAN.

75 per cent.

of the value of the property as certified by the Surveyor employed by the Office.

#### RATE OF INTEREST.

5 per cent. gross (which, at the present rate of income tax, represents 3½ per cent. nett).

#### LEGAL COSTS AND SURVEY FEE,

also the amount of the first quarter's premium on the Endowment Assurance referred to below, are advanced in addition to the normal loan. If the loan is continued for more than fifteen years the *Survey and Legal Costs will be refunded* to the Borrower on repayment of the loan.

#### REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years or at the *earlier death* of the Borrower.

#### SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that provided the Plan and Specification have been approved by the Surveyor acting for the Office, ONE-HALF of the amount of the loan agreed upon will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in to his satisfaction.

N.B.—Loans will not be undertaken under this scheme upon:

- (a) Property the value of which is not sufficient to warrant a loan of at least £500 or of which the value exceeds £2,500;
- (b) Property of the bungalow type;
- (c) Property not in the sole occupation of the Borrower.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.1. Telephone: Mayfair 0434.

#### R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1934.—10, 24 February; 10, 24 March; 14, 28 April; 19 May; 23 June; 7, 21 July; 11 August; 8 September; 13 October.



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